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EDUCATIONAL REFORM.

We propose to conclude the series of articles on the Calcutta University Commission Report with this number. This last article of the series will be devoted to a study of the need for educational reform, and of the way in which this reform can most effectively be brought into existence. This study seems to be quite necessary at the present moment, in view of the fact that the non-co-operation movement as preached by Mr. Gandhi and his followers has brought this subject into great prominence. Politics is *taboo* in a college magazine, and we think, rightly too, but there will be no harm in just referring to the extraordinary personality and persuasiveness of the man-Mahatma, Mr. Gandhi. We are not using this word 'Mahatma' in any flippant or objectionable manner; whatever might have been the genesis of the application of the epithet originally to Mr. Gandhi, there is no gain-saying that it is most appropriate, and that if, any person is competent to be called a 'Mahatma' it is he and he alone. For, the word 'Mahatma' as applied to a human being, is defined in Sanskrit Literature thus: '*Manasyekam Vachasyekam Karmanayekam Mahatmanam*'; (*ie*) What a Mahatma thinks, he gives expression to, and translates into action. The one

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characteristic trait of Mr. Gandhi is his uncompromising sincerity, and this not even his most vehement opponents can deny. As for his views on education, with which we are here mainly concerned, many may not agree with him. In fact, as can be judged from his speeches and writings, he himself does not expect all people to treat his views as gospel truth, but simply wants all to think about the present situation, and after careful consideration if they find his views are right, to act up to them. It is only his so-called followers, barring a few honourable exceptions, that call upon all alike to do as they bid them, even against their convictions.

Let us now consider the reasons given by our political leaders and—misleaders too—for the inclusion of the boycott of schools and colleges in the non-co-operation propaganda. Mr. Gandhi sincerely believes that the severance of the British connection is the ultimate goal and hence advocates that everything British should be tabooed, including the British education imparted in schools and colleges at present. He thinks that it is preferable to keep our young men intellectually inert to maintaining the British connection. Others give as their reason for the proposed boycott that Indians should not depend on Government financial aid to carry on the work of schools and colleges. 'Nationalising education' evidently means to them non-dependence on Government for financial help. Others again say that our young men are wasting their time in studying all sorts of useless subjects in educational institutions, and that they must leave them and employ their time in propaganda work in connection with the non-co-operation programme. Whatever be the nature of the propaganda work which students are called upon to do, the reason why students should be chosen when there are so many adult experienced people is well worth examining. The common explanation of this phenomenon is that students are very plastic in the hands of the 'leaders', while

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adults are not so easily manageable. The emotions of students, to which the leaders appeal, run riot, and the result is that students do not wait to consult their own judgment before they adopt the plan of work suggested by the leaders. On the other hand, adults are not ready to accept dogmatic statements, and think twice before they allow themselves to be persuaded. This theory is naturally resented by the students themselves as well as by their mentors. An Indian paper, 'the Mahratta', the other day gave in its columns an elaborate refutation of this theory and finally formulated a new one, namely, that students are asked to leave schools and colleges and to do propaganda work simply because, as between students and adults, the former are more unsophisticated than the latter. However if we examine this apparently new explanation carefully, we find that the two theories are fundamentally the same. It is exactly because students are unsophisticated that their minds are so impressionable. If the politicians really want to convince people of the benefits of non-co-operation they must first appeal to persons of mature judgment, convince them and then appoint from among them competent persons so spread their propaganda. It is now becoming a matter of every day occurrence that students who, on the spur of the moment, left their studies and tried to enter upon the duties of the adult, are returning to their institutions in large numbers. This one fact is, in our opinion, sufficient to emphasise the point that students are the last people to be approached in connection with such nebulous propaganda work as is connected with the non-co-operative movement. If the advantages of non-co-operation are so overwhelming as to get Swaraj for India in six months more, surely the leaders must be able to point them out to adults and convince them directly without the intervention of students. Mr. Gandhi is never tired of drawing the attention of non-co-operators to the necessity of non-violence. But people

who want to call themselves Mr. Gandhi's followers do not hesitate to throw mud at people who do not approve of the principle of non-co-operation. We have been reading in the newspapers about the intolerable disturbances which were introduced into meetings where people like the Hon'ble Mr. Srinivasa Sastri and the Hon'ble Paranjpye wanted to speak. 'The Hindu' felt sorry that the fair name of non-co-operators was being sullied by such intolerance, and offered the explanation that students were being made cat's-paws of by people who ought to have known better. What does this show but the easy manageability of students by unscrupulous political faddists? Are the better people among the non-co-operation leaders unable to prevent students from listening to the intolerant and vehement section? Then how can they flatter themselves that the students who have non-co-operated have done so from conviction?

We are afraid we have wandered far away from the legitimate aim of our theme, but it is an impossible stipulation that any study of educational reform at the present political crisis should not contain any reference to the boycott of schools and colleges. Going now to the plea urged that the education imparted in the institutions existing at present has not benefited our students even to the slightest extent, nay, has been positively harmful, before we attack the problem in detail, let us first confine ourselves to the broad general assumption implied in it. This assumption is directly contradicted by the fact that students are asked to do propaganda work along with the 'educated' leaders, while the 'un-educated masses' are the people who are to be educated in non-co-operation. Why do the masses need any propaganda instruction in the non-co-operation movement? Evidently because they are at a disadvantage in point of knowledge and intelligence as compared with the 'educated people'. Does this prove that the education which our Government have been giving us has been beneficial or the contrary?

Nobody is prepared to contend that the present education is perfect and does not stand in need of improvement; but surely the very fact that the 'educated' have now got to 'educate' the 'uneducated' proves that there has been some benefit in the present system of education. There is no use of now, after the lapse of nearly a hundred years, saying that Macaulay was wrong after all in being instrumental in introducing the present system of education in India. It may be that that step has been responsible for the discontent and the growing materialism of such a preeminently spiritual country like India. In fact persons who have not the advantage of English education do not seem to feel this discontent so much as the educated do, and the uneducated masses in towns and villages are living on with the same temperament which enabled our forefathers to say: 'What matters it if it is Rama who rules us or Ravana?' After all, the poet's lines,

'Of all the ills that human hearts endure,
How small the part that kings can cause or cure!'

seem to be best appreciated by the uneducated. But the very attempt of the English educated leaders to influence the masses and talk to them about the mysteries of taxation and self-government is proof sufficient that once having set the ball rolling, it is impossible to stop it, or, dropping the metaphor, once materialistic ideals and 'modern' sophistical doctrines have been allowed ot begin their sway, it is very difficult to practise old-world simplicity. Mr. Gandhi wants us to destroy railways, hospitals and such other institutions which we have come to regard as useful; he himself may be able to live a troglodytic life in spite of his environments; but it is too much to expect of ordinary mortals who are not 'Mahatmas' (in the sense in which we pointed out its appropriateness as applied to Mr. Gandhi) that they would be willing or able to go back to pristine simplicity. It is not given to all of us to become *Sanyasins*; nor is it desirable

that all should become *Sanyasins*. Hence we must now try to adapt our Indian ideals to modern conditions and, instead of demolishing altogether the structure reared with so much labour and money, try to improve the present system of education, having previously made a careful analysis of its defects. We shall therefore proceed to examine in detail the system of English education which our young men are now receiving.

Let us first take that much-maligned subject,—English. A student in our present schools is supposed to begin the study of English as early as the First Form, and to continue it till he passes the B. A., Degree examination—that is he is engaged in the study of English for about ten years. In each class, except perhaps in some of the very lowest classes, the time table provides for the teaching of English not less than twelve periods a week. Apart from the deficiencies in the teaching, is it too much to expect that a person who is made to devote so much attention to the study of that subject should have a thorough acquaintance with the language, its grammar, its idioms and its literature? It is perhaps too much to expect a good knowledge of English Literature, for that can be got only in the course of a life-time; but we ask, is the knowledge of the genius of the language, its idioms etc gained during the early part of school course insufficient to enable him to construe and understand books on all kinds of subjects written in English? Nobody will deny that to every person, his mother-tongue is the most important, so far as languages are concerned; and so far as a knowledge of the mother tongue for ordinary purposes goes, everybody is bound to admit that the first attempt at education must begin with equipping a student with a working knowledge of the vernacular. But if highly technical treatises on various subjects in various departments of knowledge, as science, philosophy etc are not at present available in the mother-tongue, surely it is worth while to learn the language in which such treatises

can be had. By all means let students insist on learning everything in their mother-tongue; but till translations come into existence, they must have no objection to study treatises in the original. And it is our opinion that it is the fault of English teachers that is responsible for the fact, if it is a fact that students fail to understand English sext books on all sorts of subjects. To our knowledge tuch a complaint about students was never heard off during the eighties of the last century. It is a remarkable fact that the present generation of students cannot write two sentences in English without making half a dozen serious mistakes, while we can find many distinguished graduates of the older generation who are admitted to be masters of the language. Sentiment ought not to rule where knowledge is concerned. We are glad to note, in this connection, the announcement that in the newly established Tilak National Vidyalaya, the first aim is to be to impart to the students 'a better knowledge of the English language, its grammar, and its idioms than is usually got by a student in Government Schools'. Budding orators glibly talk of the vicious system of teaching all non language subjects in a foreign language, and vociferate to an admiring audience in the following strain: 'If all Englishman were to be taught everything, their science, their history, their philosophy, in the Chinese language and were made to answer all their examinaticns in Chinese, how would Englishmen feel?" The authors of this rhetoric flatter themselves that their argument is unanswerable; but the answer is very simple—namely, if each Eeglishman is taught Chinese from his ninth year, and made to study Chinese for half the number of school and college periods till he passes a Degree Examination, then surely there is no harm in expecting every Englishman to manage everything in Chinese! So, as we said before, till enterprising gentlemen who have a thorough acquaintance of both English and vernacular come forward with faithful translations of standard treatises in English or original works in the

vernacular on different subjects, we must continue to learn English and teach English to our youth and that with greater efficiency than at present. Let not our discontent with faults in the administration blind our eyes to the importance of the English language, in the present craze for National education some. Critics may be inclined to disagree with us in this matter; but if we consider a parallel case—our own essentially Indian language, Sanskrit —we shall find that our remarks can be justified. We have among us students of Sanskrit who begin to learn Sanskrit when students of the same age begin to study English, and we find in their case that after a few years of preliminary instruction in the rudiments of grammar etc, they proceed to study highly technical and abstruse treatises on such difficult subjects as philosophy and rhetoric. Such scholars are made to construe in Sanskrit and to answer examinations in Sanskrit. Now nobody can maintain that English is more difficult than Sanskrit—of course we are referring only to the genius of the language in each case, aud not to the phonetic aspect of either. Why then, we ask, should a boy who learns the English language for about seven or eight years, not be able to use English as his medium of learning and answering examinations? Of course a free use of the vernacular can be had for expounding. Thus we see that the reason why we get different results in the case of the two kinds of students is that while the Sanskrit teaching is thorough, the English teaching is not. The teacher in the High School has a thousand opportunities of increasing the pupils' knowledge of English; but he completely throws them away. A lesson in History, for instance, if properly taught, will increase not only the historical knowledge of the student, but also his knowledge of the language in which the lesson is conducted. In this connection we cannot help referring to the present proposals for the introduction of a common language for India. The latest favourite is Hindi—a noble language, which can boast of a good literature. Theore

tically it is the best solution of the language problem in the Indian continent, but nobody seems to have carefully examined how far the experiment of making everybody speak Hindi especially in South India will be a success. Hindi is so essentially Sanskrit in its origin, and so high a percentage of its words consists of Sanskrit adopted without any change that people whose vernacular is different from Hindi and who are ignorant of Sanskrit cannot hope to learn Hindi, and that to such an extent as to be able as their medium of communication We hope we will not be accused of introducing invidious distinctions when we say that the Non-Brahmins whose mother-tongue is Tamil will never be able to learn Hindi. There is no need to enter here into a discussion about the reasons for this apparently dogmatic statement of ours, for that will lead us into a comparative survey of the two languages, Tamil and Hindi. Suffice it to say that, so far as South India is concerned, the masses, for whom especially all modern social and political reforms are intended, will never be able to master the Hindi language.

Again, even if we take the irreducible minimum of subjects about which we all agree in thinking they must be compulsory for a high school course how many authoritative treatises are available in the vernaculars? People gliby talk of using the vernacular as the medium of instruction, but they don't realise the fact that a person can produce a vernacular treatise on any subject only if he has mastered the subject from treatises in the language in which the best treatises are found. Scientists and other distinguished savants in England always make it a point to learn French and German in order that they may have the advantage of being able to refer to treatises in the original. People will at once retort that to a man whose mother-tongue is English, French and German are very easy to learn. There is of course some truth in this statement, but French and German are more like Sanskrit so far as their grammar is concerned, than like English. In some examinations in England, in question papers in Mathematics and Science; there are included questions in French and German to be answered in those languages. And here again we should like once more to draw the attention of our readers to the fact mentioned above, namely, that the time allowed for Indian boys to learn English and be able to use it as their medium of communication is more than sufficient.

Taking up then the other subjects in the school curriculam the only ones in which students can, with some show of reason be said to be handicapped by having a foreign language as the medium of instruction are History and Geography. Here again the fault, in our opinion, lies with the teachers. The way in which these subjects are taught in some of the high schools at present is nothing short of scandalous. If only the methods of teaching are improved, we have no doubt that, as already stated, the pupils will improve their knowledge of History and Geography as well of English. As regards Mathematics, Physics, and similar subjects, there is not the slightest excuse for putting these subjects on a level with the others in this matter. Nobody can say that a boy will better understand, say, a proposition in Geometry, if the vernacular be used instead of English. Scientific subjects contain many technical terms which only become more, difficult to understand if new vernacular terms are coined. Imagine that a boy, instead of saying the triangle A B C is equal in area to the triangle D E F,' is made to say 'அ ச ப என்னும் திரிகோணமானது க ட த என்னும் திரிகோணத்துக்கு விஸ்திரணத்தில் சமமாயிருக்கிறது.' How does this improve matters, and how is the original English more difficult? Books on mathematics and science, that are admitted by all to be really good books, are usually written in very simple English, and there is no necessity to have translations.

So all educational reform should begin to introduce better methods of teaching English as well as the other subjects of the school curriculam. Unless we think, with Mr. Gandhi, that all English education is baneful, we simply cannot afford to ignore the English language. By all means let there be serious attempts to render everything that is in modern times, regarded as useful in education, into the vernaculars of India. But till that is accomplished let us have English.

In this connection, we cannot help making a reference to the question of common language for India. The present favourite seems to be Hindi. Hindi is no doubt a beautiful language; it is rich in literature, religious and secular; it is very easy to learn if one has a knowledge of Sanskrit. But people whose vernacular is Tamil, and who have no acquaintance with Sanskrit, cannot hope to become

familiar with Hindi The genius of the Tamil language and that of Hindi differ very widely; the grammar of Hindi is very much more like that of Sanskrit than of Tamil. The vocabulary of Hindi consists largely of Sanskrit words borrowed either in their original forms or with slight changes. It is our firm belief that for a Tamilian, English is more easy to learn than Hindi The lower classes in the Tamil parts for whom especially all educational and social reforms are carried out will never be able to get even a smattering of Hindi. Well, let us not theorise any further: let those who work in the villages give their experience.

There appears to be some confusion in the minds of present politicians between the bread-winning and cultural aspects of education. It is one thing to say that the present education imparted to our students in the institutions modelled after English ones does not give them the best equipment to defend themselves in the struggle for existence.; it is another to say, from the cultural point of view. that the education has created 'Slave Mentality.' Nobody will deny that the scope for our educated young men in the various walks of life is very limited; two or three professions are crowded almost to the exclusion of every other. But this is not the fault of the general education, but due to the fact that the number of professional institutions is very small. On the other hand the statement that our rulers have devised this education simply to manufacture clerks looks like a feat of imagination. To be a clerk is not a sin, and even if we are our own rulers, we do want clerks to carry on the administrative work; it is only the extremely low pay and the demoralising treatment which the present day clerk has to put up with that has made the word 'clerk' a bye-word for a contemptible creature. 'The slave mentality' theory has been disputed by many distinguised publicists, and we need not dilate on it here.

In conclusion, we would suggest that education, to deserve the name 'National or 'Indian,' must be given on distinctively Indian lines. Indian systems of music, Indian systems of religion, Indian philosophy—subjects like these should be included in national education. To take one of these, Indian music, the Government have been criminally neglectful as regards it recognition as a fit subject of school

instruction. We are glad to find, however, that in Bombay not only is there a Gandharva Vidyala which was recently patronised both by His Royal Highness. the Duke of Connaught and His Excellency, Sir George Lloyd, but the Bombay Government have introduced Indian music as an optional subject in schools. Is not this a praise-worthy attempt on the part of our rulers, which can well be copied by other parts of India? Indian painting is another national subject which is encouraged in Bombay. If Indian or Indian painting is included as a subject for public examinations, and a diploma or certificate is issued to candidates who pass, there will be a demand for such people from parents who want to teach their children music or painting, and thus there will be a diversion of our educated young men from the crowded departments. But while admitting that all these subjects are sure to add refinement to the students' nature, we must also warn him that if he cannot hope to live exclusively on this diet, but that if he wants to get on in life, he must combine with these accomplishments at least something of the present education which he is getting.

Well. we are sorry to have encroached on the province of political architects; we will be content to teach whatever they prescribe

ON REHEARSALS.

"What a fine custom is the practice of rehearsing before the play is brought out! What a pleasure to escape from dull work-a-day routine and do things you would never dream of doing and say things you *could* never dream of saying outside rehearsal time! And such beautiful words and actions too, which you could manipulate all your own way! Is there anything in the world to match a glorious three hours of real rehearsing? To be a Hamlet, a Lady Macbeth! And every day for a month, or even two if you please! A rare joy it is to be in a rehearsal! Unless it be that you know the mysteries of the cult well enough to except as being still rarer the joy of *conducting* it! I have *done* it, Sir, and I know what I say."

I knew that my friend was on his pet. Subject and in the earnestest of retrospective moods. He loved parting

the scene of time and rediscover his life of 20 years ago when he was a school master with a rich ambition and a poor pocket. And since I felt extremely tired and listless under the after-effect of a whole day's boredom, I did not care very much, so I thought I would let him go!

"There I was with my students before me. A dozen of the smartest young fellows and no question. The day of the selection of actors was an exuberant occasion No end of candidates! And such competition for the big parts! It is no holiday task certainly, to pitch upon the right boy for a character. Dramatic Personæ are not called up by a bit of whistling, I may tell you! The pretty young fellow, with the little face and a pale complexion, who thinks no end of himself and who is everybody's favourite, will not do for Desdemona for he is not only just breaking his voice but has a shocking bandy-legged gait. That other fellow who is so protestingly standing up for Othello has every qualification, but nature is against him in the shape of a violent dental prominence Here is a nice point in selection–the delight of dilemma–food for the edge of thought! The fellow stood looking at me with a most appealing pathos after he had done the test passage I pitied him while I turned over the points of the case: but is not Othello a noble Moor? 'Sorry,' I said, 'Next competitor!' And so the selection was made, and nobody could say I was wrong in a single instance, take my word for it!

"Oh undoubtedly!" I said for I felt I was expected to say something. "After all that you——"

"The first rehearsal, however," continued my good friend, "began somewhat disappointingly. Where were the enthusiastic spirits of yesterday? Not even one half of them, even four, even three? And who were the two stray birds that had put in, think you? Why, the little chit of a Herald and that gull Roderigo! I puffed, whistled, ejaculated, hemm'd and haw'd, took some short turns with my hands behind the back, shook my head, grunted—all just for a minute There is a measure for all things, you know! 'And then, one should never lose heart, especially a conductor of rehearsals The boys would be regular from tomorrow, of course; and in a week we would be moving spick and span towards perfection. And so it was! They were seen to be making evident efforts to be punctual, only I had to tune my watch to their

punctuality every time afresh, A funny way of getting on, you might say, but still enjoyable when you come to look into it!

"One great initial difficulty in the matter of rehearsals is to make the actors get up their parts. To no other thing in the world are they disinclined so much! Othello was a good boy and he gave me no trouble from first to last. But Iago, O save me from such Iagos, God of all the rehearsals that have been or will be in the world! A month had gone by and he was still reading out his words from a borrowed book. At first I said, 'You will do it all right the next time, I suppose'; then, 'Now, tomorrow you will be perfect, I am sure'; then, 'You *must* put your copy aside from tomorrow, you know'; then, 'Oh this will *not* do': there I stopped the gentle hintings. Didnt I know where the climax lay? Nothing like silence. This, as I expected, had the intended effect. And my Iago was indeed perfect a clear three days before the night of performance, when, however, the prompters had to be extra-vigilant when he was on and the cues had to be simply shouted from the sides, while the fellow waited to catch them with significant cockings up of his ear. But you see he was Iago, and the pauses passed off for fine renderings of Iagoic villainy. Rounds of applause, expect from the front-row unfortunates. What a silly thing. I say, is a stage-performance! The Rehearsals are the grand stuff!"

"Of course the grand stuff!" I said, yawning.

"The heroine was an intelligent boy enough. He was flawless in recitation and wanted no helpings. But his taste went altogether against gesturing. I dont know what idea he had of acting a character. But he would not weep at Othello's change of manner, would not gurgle when he was throttled, would stiffly extend his arm to touch Emelia's shoulder and call it leaning, and would make no small ado about kneeling before the Duke and Senators His obstinacy was so intractable that I soon struck upon the idea of bending down over my copy till the scene was over as an excellent solution of the situation. What would you have, my dear Sir! Little tangles, little solutions! Let a man live ever so many years, there will be one or two things he may learn yet. The *rest* may possibly be truth, but seven-eighths of life is tact."

"Certainly truth—no, I mean, tact—what I *really* mean is you are right!" My friend looked with a touch of suspicion into my face, but he soon went on.

"The women parts give one a turn now and then. It was hard work holding in that Emelia! I saw him visibly transforming himself into a woman. He developed a coyness that loved to strike languishing poses. He mellowed down his voice to its honiest. He coquetted with all the other actors and even flung his seductions over me. But it is not for a conductor of rehearsals to lose dignity of temper, although I may tell you I was not altogether displeased to be within the tender influence. He would make love to Iago so passionately that jealousy and devotion were very near spoiling Iago's beautiful schemes regarding Othello. He would never play the *maid* to Desdemona. Before the China-doll heroine could be persuaded to touch her maid's elbow, swish went Emelia's hand round Desdemona's waist! He ran a race for it with Desdemona, that he did! You might say this is not Shakespeare's Emelia. Not exactly, I admit But sometimes things will not go all your own peculiar way, my dear Shakespeare! There precisely is the relish of a rehearsal! The genius has given us the play. But ah, the enchantment of rendering it in a spirit of fine freedom! And can you ever go wrong with Shakespeare? He has been so exhaustively understood that if he were to come to life, he would not understand himself. His characters have been studied, dissected, re-composed, interpreted so thoroghly that practically speaking you may present a character in any manner you like and you will still be true. Of course there's some decency even in Shakespearian interpretation. You cannot make Othello giggle and jump up like a cheeky Rosalind—unless you were a German!

"The attendance of the actors at rehearsals was slightly subject to fluctuations. But whether they came or not the rehearsals went on. Time and tide—you know! I had to do proxy not seldom, sometimes for two, sometimes for half-a-dozen of them. But certainly there were occasions when I could not do Othello and Desdemona myself, unless I thought nothing of pirouetting on my heels and breathlessly delivering my passions alternately to the opposite walls of the room! But you may be quite sure there were days when we exceeded ourselves, as it were,

and made such an *Othello* of it as would well make Shakespeare deem it an honour to have written it. Why, I have myself wept a score of times and more during the last great scene. 'It is the cause, it is the cause, my soul,' and straight you felt a lump in the throat and a hot sensation in the eyes. Ah, the beautiful rehearsal times!"

Here I ventured a question.

"How did the performance come off!" he cried in a scoffing Crescendo. "Why, it came off, that's all! Who cared about the performance? I never gave the staging day pin's worth of my thought, I may tell you, for the absurd reason that with or without me it would not fail to come off. All performances are bosh. The boys went through it as through dancing tricks well learnt. Appreciation, applause, the school thanking the public, the public *vice versa*, matters of course! We had them all, we had them all. But to me the night of performance was the saddest. A glorious time altogether we had of it, I and my boys. Take them all round, they were a set of fine fellows! The performance! why, the performance was performed. *Rehearsals* for me! Ah, if life consisted only of rehearsals and the performance day never came off!

My good old friend was vacantly looking up into the twilight sky. I understood the melancholy mood he was in. So I left him himself and walked home.

"How sadly near the truth some people can be!" I caught myself feeling, on the way.

T. N. RAMANATHAN.

PLASTIC ARTS IN INDIA. I.

In dealing with a technical subject like "Plastic Arts in India", it is well to begin with a definition of art in general and Plastic Art in particular. "Art" has been defined by a nineteenth century writer as that which transmits the feelings experienced by the artist to others. Leo Tolstoy calls it "a means of union among men, joining them together in the same feelings." It provides food for the mind which is as essential to man as food for the body. "Art is not merely an imitation or record of facts and phenomena in nature; but also an effort of the human mind to grasp the inner beauty and meaning of the external facts of nature. Its growth is made possible by imagination and constant practice. It falls under the two categories (1) useful arts, which afford men the needs of life, and (2) fine arts, which are intended to give pleasure to men. Plastic Art is included in fine arts and it includes sculpture, and also kindred arts like metal works, wood works and ivory works. In general, it pertains to the art of moulding or modelling.

Plastic Art as viewed by foreigners:—It is forgotten by many Europeans that India, like Europe, has a living traditional art, bound up with the social and religious life of the people. They, with a great deal of prejudice, regard Indian Plastic Art, as an extinct one, thinking that the old Indian schools of sculpture never reached the higher planes of art. For instance, Mr. V. A. Smith says in one of the numbers of the journal of the Royal Society of Bengal, that Indian art was a complete failure in the expression of human emotions, except when it was under the influence of foreigners. He continues that the best sculptures in India were only echoes of the second rate Graeko—Roman art. Some foreigners, under the pretence of unravelling the mysteries of Indian art,

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contend that the arts of sculpture and painting were introduced into India by the Greeks and Romans and that they sank into oblivion when the western influence was withdrawn. But, we can say that the Greeks no more created Indian Plastic Art than they created Indian philosophy and religion, and that only the small province of Gandhara was under foreign influence in art. Some westerners go still further by saying that there was always an emptiness in the Indian intellect and that this stood in the way of their attainment of perfection in Plastic Art. To all these critics we can only say, that they are misled by some books which treat of Indian sculpture as barbarous and obscene, and that it will be impossible to be impartial critics of Indian art, without understanding Indian philosophy, myths and traditions. The idea that quite a common thing like art did not need a written history seems to have struck ancient Indians. It is also highly incredible, that a vast country like India, with a best civilisation spreading over thousands of years, should have had no opportunity to attain perfection in Plastic Art.

The Causes for the present degradation of Indian Plastic Art:—Before the 17th century, Plastic Art in India was at the height of its glory and fame. Indian art was so famous, that China and other countries were influenced by it to a great degree. Indian artists went and colonised other countries, where they introduced their noble art. But, after the 17th century, the artist families, both Hindu and Mohammadan, who used to be patronised by the state, no longer received any encouragement from their rulers. They were denounced as infidels by Aurangazebe, and his fanatical followers mutilated some of the master-pieces of Indian sculpture. Everywhere anarchy and misrule prevailed and during this dark period artistic culture found no foothold. After the English people came to India, their interest in the country was purely commercial, and they, with the conception that the

oriental races were inferior to the westerners, took no steps to encourage Indian Plastic Art. So, much less encouragement was found from the English people than from the former Mohammadan rulers. A false standard of taste in art was created, as the Indian Rajas, in order to please their foreign masters copied their fashions and began to build mansions, imitating western ones. Thus, with the growth of British influence and power, the credit of Indian art fell lower and lower. The foundation of European universities in India also led to the discouragement of art study, as boys were educated to supply Government offices with clerks, and not for industrial professions. The artistic classes also joined in the scramble for Government clerkships giving up their valuable profession. Encouragement for art was found only in native states like Baroda and Mysore

Sculpture:—The Indian sculptor has got two ideals, divine and human. The divine ideal has greater predominance in Indian art than the human one.

The Divine Ideal:—In India it is not the object of the sculptor to study the secrets of nature and imitate it. His object is not to give pleasure and amusement to the people; but a far different one. For, the Indian conception of nature was as transitory and illusive. The sculptor starts with the assumption "that beauty lay, not in the imitation of human or natural forms, but in modelling something finer than ordinary human beauty". It was a deliberate intention to suggest a type of abstract spiritual beauty, far removed from worldly passions and desires. The ideals of sculpture lay round a deity or divine being and they did not centre themselves round a human being. The sculptor, for instance, took for his ideal, a Yogi, in realising the divine ideal. Very often, beautiful forms of Yogis sitting cross-legged with an expression of profound abstraction, were made. For further instances of the Divine ideal, one may find the statues of Buddha scattered

over the places, where Buddhism was prevalent. In Tibet and Nepal the divine ideal of art was prevalent, which may be inferred from a beautiful statue of "Avalokiteshwara" in Tibet and a statue of Vajrapani in Nepal. In these, the main anatomical structure of the human body is said to have been given with perfect truth and so, according to one school of thought, the charge of foreigners that Indians artists had no knowledge of anatomy is unfounded The Indian sculptural works had also religious symbols in them. For instance, in making the form of Buddha, the artists did not take the hideousness of starvation as the symbol of their worship; but they only thought of the spiritual strength and beauty, gained by their revered Guru by starvation. In representing Gods and heroes, the sculptor gave them lion-like waists to symbolise strength, legs like a deer for fleetness of foot, and long arms to symbolise supremacy over the world. The genuine Indian feeling and ideal appear in all the sculptural works; as for example in the fine copper statue of Bodhisatva in Nepal By a mere glance at the statues, it may be found that the divine ideal. expressed in them, are purely Indian. This goes to show that foreign artists are entirely mistaken in their conception, that the divine ideal in Indian plastic art was created by foreign influence. Long before the Indian artists came in contact with foreigners, the divine ideal was perfected by Indian thought and influence. It may be said, that only the Gandharan school of art came in contact with the Graeko-Roman school of art and their productions were very inferior.

In Indian Plastic art, the representation of a female was the concrete expression of the power of the spirit or "Sakthi." It was also divine in ideal. We very often find representations of the Goddesses Durga and Sarasvathi and also deities in the attitude of yoginis. For instance one may find in Java, a beautiful representation in stone of "Prajnaparamitha" seated on a lotus flower in the

attitude of a yogini. It is said that in Nepal there is a copper statue of the Goddess Durga, which has been skilfully modelled with perfect knowledge of anatomica structure. Sometimes, female types of statues were intended for personifying divine fury and destructive energy. As the Hindus thought that God was vast in form and unapproachable, and as Hindu philosophy recognised the impossibility of human art realising the form of God Indian sculptors create in their works, allegorical representations of God's appearance, so that mortal eyes can look at it without any difficulty. A master-piece of Indian sculpture is said to be found in Java, representing Durga slaying Mahisha. It is said, that it is a grand work of art, grandly composed and thorough in technique. In the cave-temples of Ellora and Elephanta there are beautiful statues giving out the legends of Buddhism and depicted with great skill and imaginative power, showing clearly the contrasts of light and shade. They are finished with a thin coating of the finest lime plaster as a preparation for colour and gilding. They are the examples of the fines, period of Indian sculpture from about the 6th to the 8th century. Another fine work of Indian plastic art expressing the divine ideal, is the magnificient bronze statue of Natesa, in the attitude of dancing, found in the Madras Museum. It is remarkable for extraordinary technical and decorative skill. We therefore find intense imaginative power and artistic skill in the sculptures representing the divine ideal. By a single glance, we can understand the passions and feelings of the figures represented.

Plastic Art in Buddhist India and the development of the Human ideal:—There was practically no difference between Buddhist and Brahmanic art, as the Buddhist triad for instance corresponded to the Hindu "Trimurthi" The Buddhist monks used art as instruments for the intellectual and spiritual improvement of the people. They were true artists and with the desire to be one with nature,

chose for their retreat, places which had the beauties of hill and plain. Beauty for them was for religion and love, not for pleasure only. They thought, "that God was present in all the beauties of nature and by this conception, came the inspiration of an art possessing richness of imagery and elaboration." The schools of art were monasteries and sacred shrines, which were frequented by people. This was during the period of the highest development of Indian fine art. The religious practice of walking round about a temple led to the decoration of their paths with beautiful sculptures. It is said that Asoka built about 84000 stupas, and according to a legend, spirits were employed to build them. He imported craftsmen from Western Asia and these were skilled stone and wood workers, who had acquired their skill by centuries of practice. As Asoka's reign was a time of peace, artists found much time and encouragement to decorate the shrines of Buddha. Indian sculptors worked at Barhut, Sanchi and Amaravathi and their productions were so grand, that each became an art centre and created a school of its own. The beautiful sculptures in these places, show that in Asoka's time, Buddha was not worshipped as a God and that there was Buddhism without Buddha.

The *Sanchi* sculptures cover a period beginning with Asoka's reign down to about 140 B. C. They provide a picture of Indian life and thought and many stories and fables are revealed by them. They are entirely naturalistic in the treatment of human form and are famous for decorative beauty and truthful rendering of human life.

The sculptures at *Amaravathi* on the banks of the Krishna river represent early Indian life and history. They have now been removed to the Madras Museum. They show Buddha regarded as a divine being for the first time in India. The works were inspired by the monastic schools in Northern India and there is very little that is distinctly foreign in them. In the mean time, the Gandharan school

of art had come into existence under the Graeko—Roman influence. The great universities of Benares and Takshasila had many schools of painting and sculpture and they surpassed others in skilful composition.

Sculpture in Borobudur:—The sculptures of Java should be included in the category of Indian art, as the island was colonised by the Sakas from Gwalior at about 75 A. D. The Buddhist art traditions reached the island where they attained their highest expression in the magnificent sculptures of Borobudur.• In the shrine, the processional paths and the galleries have been beautifully decorated. "The whole of the great building from the base to the seventh story is said to be adorned with wonderful sculptures, extending for a length of three miles and expounding the faiths and myths of Buddhism" to enable the ordinary peasant to understand the Buddhist faith. The execution of the work belongs to different periods and shows different degrees of artistic perfection. The sculptures are famous for their absolute truth of expression, as the artists aimed at representing the faiths and myths of Buddhism and not at getting cheap applause. We may find the story of the Prince Siddhartha from the time of his birth till his attainment of Nirvana, worked out in a beautiful manner. The real spark of life is wonderfully manifested in them and the artist has shown us the incidents as they might have occurred in those days. The history of the colonisation of Java has also been beautifully worked out in sculpture. It is said "that purity and freshness breathe through these" and that we can feel "the brightness of the Indian morning and the twittering of the birds as they fly from tree to tree." The sculptors knew how to convey the essence of truth, as it was found in nature, without obtruding their own personality. Mr. Havell says, that had these Borobudur sculptures been labelled Greek or Roman, they would have attracted the attention of foreigners who would write volumes on their

excellence and as they are oriental, they are totally depreciated.

The courtyard of Prambanam is decorated with a series of sculptures representing the story of the Ramayana from the beginning to the end. They show splendid powers of composition and their beauty has extorted the admiration of many Dutch Governors cf Java.

Another great centre of Plastic art was Kambodia, which was colonised by Indians about the 4th century A D. Many artists embarked thither, taking with them the traditions of the Kashmir school of art and made many beautiful sculptures. It is said that the story of the two great Indian epics have been worked out beautifully on the temple walls.

In Indian sculpture, sculptured portraits as distinguished from images of Gods are rare, as the Sastras forbid the making of human forms in sculpture. But, we may find in plenty, sculptures representing the clash of battle and heroic deeds, as for instance a colossal war-horse in Orissa. This goes to show that Indian sculptors could express with as much fire and passion the glory of triumphant warfare and victory, as the greatest European artist.

METAL WORKS

The art of working metals was well known to Indians from very ancient times. Already in the 5th century A. D. they were able to forge big masses of iron, as we may infer from an iron pillar of Chandra Gupta II at Delhi. The art of preparing steel was also familiar to Indians and Indian steel was known to the Greeks, Persians and Egyptians. The art of carving steel attained perfection in Tanjore and other parts of South India and examples of these may be found in the Madras museum. There are types of things, made by mixing two or three metals and

moulding them. We may find dishes and basins made from an alloy of zinc, lead and tin. Works of this kind are still done in the Punjab and Travancore. The lamps found in temples are also of infinite variety and beauty. The most beautiful are the standing lamps in the form of a branching tree, each branch ending in a little bowl for oil and wick. Some lamps are simple upright ones, supporting a shallow bowl arranged for several wicks and very often, the centre rod supporting them, ends in the form of a peacock or Hamsa. Another frequent form of a lamp is that of a standing woman holding forth a shallow bowl in her hands for oil and wick. The brass or bronze vessels in Hindu households are generally not decorated as they are subject to daily cleansing with mud or stone. We may find in plenty, metal combs with flowers and jewels worked out on them. In recent times, Nepal has been famous for its good workmanship in brass and bell-metal. Very often, copper and brass boxes are made with beautiful figures on their lids and some times, they are set with gems. Indian metal works are famous for their manufacture of brass toys. The best kind are those from Rajputana where, brass toys representing horses, drawing carts, can be had among other things. Ceylon and Vizagapatam are also famous for brass toys of horses and riders. The vast majority of fine metal images are of copper, and bronze was rarely used.

Wood works:—Indians had once been skilful in the architectural applications of wood work and in ship-building. All Indian architecture were once wooden and the carpenters were all architects. Even when stone came to be used, rafters and pillars which were made of wood, were beautifully carved with figures of deities or human beings. Sometimes, we find wooden beams supported by pillars from which, figures of riders on horseback support them. The most splendid appears on balconies, doorways and windows in Western India. To admit light and air, there

are perforate windows in oriental countries. India had once been a country of great maritime enterprise when many vessels were built for purposes of commerce. Each ship had figure heads of all kinds of animals and birds. Skill in wood works has also been displayed in cars and chariots from those of the Gods and kings, down to the heavy country carts. There are many mythological carvings on the cars of the Gods, which are drawn in procession on occasions of festival. The chairs and thrones used by kings were also decorated with beautiful carvings and figures. In almost every household in India, we find the legs of cots very beautifully and artistically carved.

Ivory Works:—Indian artists had begun to work in Ivory as early as the 2nd century B. C as we may infer from one of the piers of the southern gate at Sanchi, which is of ivory. From traditions, we learn, that ivory works were continued in the 5th century A D. The great Chronicle of Ceylon "Mahavamsa" speaks of a royal park in Ceylon with pillars decorated with images of ivory. It is said that in the Vijayanagar palace there was a room which was all of ivory. The pillars and beams were decorated with beautiful carvings. In the museum, in Ceylon, there are very valuable collections of ivory works. We may find ivory images of Buddha besides many other statues and dolls made of the same material. It is said that there are also ivory combs, chests, knife-handles and compasses in the museum. Figures of Gods and Goddesses in ivory were generally affixed to doors in big buildings. Much more artistic ivory statues as those of Sri Krishna are said to have been once made in Orissa. In olden times, the Tanjore District was famous for ivory works and examples of these may be found in the Tanjore Palace. Vizagapatam was as famous as Tanjore in ivory works and in both, the style of workmanship was the same. The ivory works in Travancore are famous for their purity of design and workmanship. The old Mysore ivory works

had great fame, as we may infer from an ivory chairback with beautiful carvings and figures.

Conclusion :—We have seen, in what a glorious condition Indian Plastic art, was in ancient times, whether in the Hindu period or in Buddhist times, in what a degraded condition it is at the present time, and how utterly indifferent to art, our people are. Mr. Havell says, "Modern educated Indians, to their shame, are profoundly ignorant of, and indifierent to this great science, namely, art, the traditions of which, are being crushed fast under the vandal heel, of what we miscall civilisation". In one thing, we Indians are falling short, namely in "using the beauties of earth, as steps, along which to mount upwards." In spite of the benevolent rule of the British, we see Indian art decaying everywhere. According to Mr. Havell, "we live in an age of transition, and in India the ideals of two great civilisations are in the melting pot, the dross will accumulate on the surface, but when that is cleared away, the pure gold that is in both will be found beneath. The art of present and past generations of Anglo Indians reveals the dross; we may hope that the art of the New India which is forming, will show the precious metal". We look forward for a day when Indians will take more and more interest in the regeneration of their art and when each village and town will have its own artists and museums. We look forward for a day, when Indians will realise that they too have an art which they should feel highly proud of and when India will be restored to what it once was in the field of Plastic art and art in general.

B. SITARAMAN.

Note: The following books have been consulted in the preparation of this paper :—

E. B. Havell's "Indian sculpture and painting.

" " "Ideals of Indian Art.

Dr. Coomaraswamy's "Arts and Crafts of India and Ceylon.

Leo Tolstoy's "What is Art."

PLASTIC ARTS IN INDIA II.

It would be repeating the common place to say that in the plastic arts India possesses a gallery and a tradition which are among the greatest in the world. But, as in so many other things, so in this, Indians had to be told what they ought to have been in a position to tell others. The greatness of his own past has had to be preached into the Indian. We must be thankful indeed to those who have done this difficult work. Lately, the enthusiasm in Indian antiquity has produced a school of aesthetic critics who claim for Indian art not only a place *among* the best artistic products of the world but a place high over all of them. To this school belongs Mr. G. B. Havell and Dr. Coomarasawmy, names of authority in Indian art criticism. Certainly, the fine truth lies much nearer the sympathetic enthusiasm of these than the superior connoissuership of Mr. V. A. Smith and his followers. Mr. Smith's estimate of Indian art, in such directions of it as he could understand, was little short of antagonistic and damnatory at first, but it underwent considerable modification under the abundent fresh materials and still more the fresh points of view offered by the sympathetic school. Gandhara art is not so perfect now as it used to be; much less is it the very topreach of Indian art. But I must say that even with all this obvious change of attitude Mr Smith's "Fine Art in India and Ceylon" is not so really discriminating as it might have been expected to be. Mr. Smith's vision is filled and deeply coloured with mono-illusion of Greek influence. Is it palpably suggestive of Greek impressions as in Gandhara? Then it is very good art Is it good art in Amaravati? Then, Greek influence must account for it. We can understand this vicious circle but cannot approve of it. But Mr. Smith's book is extremely valuable for the reproductions of specimens it contains and its photographs of temple structures not less than as a clear and well arranged collection of materials.

The words realistic and idealistic are frequent in criticisms. Indian art is called par excellence idealistic, "spiritual", "yogie," as contrasted with Western art which is "realistic", "materialistic". The realist aims at the particular and immediate; the idealist the general and the type. The difference between them is one of greater or less selection. Selection of material must be implied in all artistic work. No artist produces creditable works on photographic principles. Hence the idealist and the realist or rather naturalist (a better term) both recognize selection. Selection is made so that the product might be not merely a reproduction of present experience but a suggestion of absolute perfection. This principle is found not merely in our art but in Western art as well. To deny idealism to western art is, I think, an extreme.

Again, the principle of selection carried so fiercely that almost the whole of the data is selected out produces the symbolic school. Idealism there may be in a symbol, but certainly it is not art. A lingam is not a piece of art, though it may evoke raptures in the sincere devotee. This cannot be too strongly imposed.

The essayist has studied the subject of sculpture and the few coordinate plastic arts and presented you with a clear account of its best examples and qualities. The exquisite carving and workmanship of Asokan art; the minute and wonderfully careful workmanship, the transparency of robe, the beautiful modelling of figure of the Gupta period; the wonderful relief-work lavished in such rich splendour on the marble slabs of Amâravati; the heroic conceptions of Kanarak; the beautiful Nepalese Tara, so full of a breathing stillness; the naturalistic reliefs at various places, of elephant, cow, monkey and deer so true to life and so tenderly depicted; the bronzes, the yalis; the woman figures in which South India excels; our South Indian gopuras, our Nataraja, and our fine relief-pattern work; the beautiful Anuradhapura statue of Ceylon, a masterpiece of stone work; the extraordinrry

life, vigour and movement in the Borobudur sculptures: these, well deserve your study and your appreciation and your pride. I take it to be no small thing that one of you should have made this much of study.

A charge usually made against our sculptures is that it is too muntotonus. One could, on the other hand, enumerate a dozen different principal themes of treatment: comic, naturalistic, heroic etc There are many Buddhas, but all are *not* of the same expression. We have Buddha ecstatic; Buddha attained; Buddha half way, as it were, between these, just waking out of the Nirvanic state and breaking out the good news to the world. This charge of monotony is part of the typically Philistine criticism. Anger, peace, play, love, we have all emotions played on in our gamit. Do not all ragas appear the same to a certain kind of people?

You have many interesting things around you, but it is seldom you think they are worth being interested in. How many of you have enjoyed the beautiful temples of this place? In the Chakrapani temple, you have the bronze statue of Saraboji Raja, reproduced by Mr. Gangoly in his "South Indian Bronzes", and besides that, a clever black stone statuette of a "Chetty" devotee, an example of portraiture work. Some interesting studies can be made in the relief frieze-work on the southern facade of the inner prakara of Kumbesvara temple. But not only the best sculpture in Kumbakonam but a good work of art, I think, is the large stone rendering of the Hiranya theme. This group of the God with calm exultation in wrath on his face and Hiranya winding in agony round the left leg of Narasimha will well repay careful study. Again, in the Ramaswami temple, fine and patient chisel work can be seen in the equestrain statue on the right of the entrance into the inner prakara. These things are quite within your access. Provided you have the will, you will certainly not find any lack of material.

As to the possibilities and potentialities in the Indian genius capable of resuscitating the tradition of Indian art, many opinions are held. A very difficult thing, altogether, I think. Great hopes, unfortunately, cannot be held. Except Bengal in literature and painting, and perhaps the the Andra-Desa in literature, no original has been done by any of the other provinces. In the fine arts, sculpture stands better chances than painting of development But the easiest and most capable of development is, in my opinion, music. (*presidential remarks of T. N. Ramanathan.*)

FROM EVEN-TIDE TO DAY-DAWN:

...........Hurrying time let slip her sable mantle and it descended upon the earth like a feather wafted on the wings of the fleet-footed wind. The stars which invisibly dreamed their day dreams while the Sun smote the earth with his hot shafts now took up the silent post of maids to their Queen who drove in her silver chariot. The liquid notes of the birds were hushed—to be broken ever and anon by the ruder harmony of the frogs, crickets and jackals. The chorus of the frogs and jackals but deepened the gray silence that brooded over the spot. And the shadows of the trees stood mute as if awaiting the foot steps of some unseen stranger. Far away the river glided silently like a snake amidst the grassy green. The crest of the moving waters caught up the pale gleams of the 'musing moon' and shattered them into sparks and flashes of curved lightning. The weeds and the reeds sighed and nodded one into the other as the wind played amongst them. I felt as if I was not. There were trees, there were shadows; there were star lights, there were moon-beams; there were the spreading wings of the white sky and the voiceless silence; and where was I if not one of them—if my soul did not send its undertone to the dreamy music of that moonlit night..............

The moon retired behind the fringe of the distant trees. Darkness blacker than the crow's wing muffled the place.

Blurred and indistinct stood the landscape. The trees looked like blotches of ink reared up in the air. But above in the canopy of the heavens the flickering of the stars seemed like "the flapping of silver wings'. And as far as I could hear there was neither the breath of the sighing wind nor the languorous music of the moon-lit scene. The touch of the infinite mystery lay upon the world. And sublime silence reigned supreme. A sense of fulness and of totality, a sense of infinite power and grandeur, a sense of majesty and glory, a sense of............But alas! for words to describe the impression of that star-decked night..........

Stealthily and softly was the dawn announced on the faces of the twinkling stars. The breath of the new-blossoming flowers 'flung such a snare of perfume as Persia could never boast of. Sudden tongues of gorgeous clouds were seen on the porches of the reddening east. The very sky seemed to blush in the expectation of her divine lover. And below the hushed landscape lay calm and silent, like a voiceless hymn to the infinite. A silent song! Nothing but a song was the music of the day-break. But soon the birds sent forth their joy-laden notes upon the stilly air ....

Clad in robes of ethereal beauty, in the undulating shadows emerging into light, in the green of the trees merging with the blue of the sky, in the enchanting notes of the tree-sirens, in the wistful melody of the hurrying river;—in that witchery of colours and in that magical music the dawn revealed herself. And through a right in the shifting cloud-banks a sheaf of golden beams poured forth and set an yellow edge to the lush grass underneath my feet. The dust that clung to me fell off, and I stood with sealed lips and a singing soul. All honours to thee my Lord. All praise and homage to thee, my Lord. The plaintive notes of my voiceless soul, the fragrance of the air, the song of this 'morning—pageant;—all, we all send forth in muffled melody our offerings to thee, O Supreme Beauty..............

N. PICHAMOORTHI.

Is Thackeray a Cynic?

What do critics, mean, when they call Thackeray a Cynic, As a man he was all softness, kindness, and charity. It is then his writings that are referred to when he is said to be a cynic The critics probably mean to say that his outlook on life was not thoroughly healthy, that he had no faith in man, that he believed that frail mortal man was too deeply and hopelessly plunged in vice and vanity to be possibly redeemed. They say that the prominence given in his novels to the vicious and the snobbish indicates his attitude. They say, Read 'Esmond' what character lingers in our memory long after we have laid aside the book? It is Beatrix, sure and certain. Again peruse 'Vanity Fair! Are not Becky Sharp and Rawdon Crawley the real heroine and hero of the story? Do we not feel far more interest in them than in the puling, sentimental Amelia and do they not linger in our memory long after Amelia and Dobbin are forgotten? Again, why they ask, has Thackeray portrayed Dobbin in such a manner that we do not feel sufficiently for his enduring constancy and nobility of character while the woes of a Ravenswood carry us into a heaven of pathos. Why should Dobbin be ugly, awkward, and the son of a grocer? It would not have cost Thackeray much, they say, to have portrayed him as handsome, of noble and refined manners, and of a genteel family. Why again should Arthur Pendennis, the hero of Pendennis, be unheroic, weak, selfish and untrustworthy?

To these critics, we, must first return the answer that they had been spoiled too much by romances in which the heroes are painted as all courage, chivalry, nobility and good sense and of fine physical exterior, while the heroines are all beauty, all goodness, all good sense, and all brilliance. To heighten the effect, to make readers sympathise with the hero and heroine, to work on their feelings, these romance

writers have distorted truth and piled up language. Thackeray's art is not of that description. He is first and foremost a realist who paints life as he sees it. As he says himself, "I have no brain above my eyes; I describe what I see." He saw that there was much vanity and vice around him, that there were many people "Faithless, hopeless, and charityless," and he determined to have at them with might and main, but he realised, too, that there were good men and good women and he has given us such types in Dobbin and Colonel Newcome on the one hand, and Amelia and Laura Pendennis on the other. He further realised that goodness and nobility of character were more often found in men who were not favoured by fortune either with a handsome exterior or with high rank and wealth, and hence his portrayal of Dobbin as awkward in manners, rather ugly in appearance, and the son of a grocer. But he found that the generality of mankind were neither entirely good nor entirely bad, 'neither angel nor imp' as he himself some were pithily puts it, and the task of portraying their follies and vices as well as their noble impulses and actions. The novelist's chief function is to hold up the mirror to human nature. If he succeeds in discharging this function, by whatever method, he is great in his department. To produce intense interest in the mere plot, a breathless excitement about the fortunes of the hero and heroine, followed by collapse and neglect when the novel is once read, may comprise the whole of some writer's object, but such writers present a very distorted picture of life and attract us only when we are young and inexperienced; for as we grow older and more sensible, we see what worthless stuff such things are in reality. As we face life with all its trials, hardships, allurements, pettiness and vanity, we realise that there is no romance in it, that it does not abound in heroes of wonderful courage, nobility and good sense, or in heroines who are all beauty, goodness, and brilliancy. We feel as

Thackeray did that man is neither angel nor imp. There are very few cut-throats in life, few heartless, cold blooded villains like Varney and Uriah Heep, but there is much trouble and sorrow caused by thoughtless vanity, insensate selfishness, inordinate egotism, and, foolish attempts at aping fashionable life. There is no Ravenswood, no Ivanhoe, no Quentin Durward not even an Oliver Twist nor a Nicholas Nickleby. On the contrary there are many George Osbornes, and Rawdon Crawleys, Miss Crawleys, and Arthur Pendennis. Though these are poor enough creatures they are entirely human. We see how insufferable vanity about his own good looks and capacity to win admiration from all the world, coupled with the too easy conquest over Amelia which precludes him from rating at its true worth the immense value of the love of the purest and gentlest of her sex spoils George Osborne. The poorness of his character becomes more prominent as he allows bad influences to tell upon his vanity and folly, but the good in him is at the same time fully realised and comes out in the passages where he often feels enough remorse at his treatment of his gentle and uncomplaining wife and finally in that ineffably pathetic scene where he bids farewell to Amelia on the eve of Waterloo. In this scene may also be found a sufficient proof of the statement that Amelia is absolutely uninteresting and insipid. Again who can resist sympathy for Rawdon in spite of his vices and shady shifts for a living, with his simple bravery, his devotion to his wife and his fondness for his son; even Becky with all her unprincipled intrigues, with all her repulsive selfishness, is not without one or two redeeming features. Her admiration for Rawdon's simple courage exhibited in the incomparable scene where she is found by him seated alone with Steyne singing to him, and her conduct to Amelia at Ostend in the last chapter of the book tell something in her favour. Again a character like Dobbin with his noble self-abnegation in the cause

of his friend Osborne, his constancy, and his thousand and one acts of unostentatious kindness, and Amelia with her meek, simple worship of her husband and her unshaken loyalty to his name till the very last, with the noble spirit of resignation with which she endures all reverses of fortune with her indiscreet,—but admirable,—we feel sympathy for the deceitful and soft-spoken Becky which makes her break even with Dobbin her staunchest and most loyal of friends, can never be the creation of a misanthrope who has no faith in human goodness and virtue.

But, despite all this, we must still admit that there is some ground for the charge of the prominence given to vice and folly in his novels over the good and the beautiful though there is absolutely no justification for the charge of cynicism. The fact is that an excessive sensibility, or the capacity for fine feelings and emotions, is a marked characteristic of Thackeray, as it is of Dickens and Carlyle. He is easily offended, as they are, by the shams of society; but he cannot find an outlet, as Dickens does in laughter and tears, and he is too gentle to follow Carlyle in violent denunciations and prophecies He turns therefore to satire,—influenced, no doubt, by 18th century literature which he knew so well, in which satire played so large a part. Even in his earliest writings like his papers contributed to the 'Snob,' edited by the students at Cambridge and also in his Drawings there is a touch of satire. The mad and feverish pursuit after wealth and rank, and the thousand and one vanities and affections around him filled him with deep disgust, but they never made him cynical. His intellect was full to the brim of the aspect of the ill side of things but it did not dominate his mind and warp his judgment. On the contrary he fully believed that the unwholesome element, found in society could be eradicated by proper treatment and the treatment that suggested itself to him was satire, keen, unflinching satire, a satire never malicious like Pope's,

not in the least grim and brutal like Swift's, but always kind, gentle and humorous. To argue from this that his outlook on life was not that of a sound and healthy man is ludicrous. If the charge of cynicism is levelled against Thackeray, it should also be made against the novelists, preachers, prophets, and satirists of all ages. It should be made against a poet like Words-worth who so sadly bemoans, "The world is too much with us."

R VENKATACHARY,
III CLASS.

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நாலடியார் காலம்.

தெய்வப் புலமைத்திருவள்ளுவ நாயனாராலியற்றப்பட்டு யாவ ராலும் போற்றிப்புகழப் பெற்ற திருக்குறளுக்கு இரண்டாவதாய் நிற்கும் பெருமை வாய்ந்துள்ளது நாலடியாரென்னும் முது நூலே யாம். இந்நூல் இனிமைவாய்ந்தபப்பத்து வெண்பாக்களாலாய நாற் பது அதிகாரங்களையுடையது. அறம் பொருளின்பமென்னும் மூன்றனையும் நல்குவது; நச்சினார்க்கினியர் அடியார்க்குநல்லார் முதலிய தொல்லுரை யாசிரியர் பலராலும் மேற்கோளாக எடுத்துக் காட்டப்படும் பெருமைவாய்ந்தது. இந்நூல் கடைச்சங்கம் மருவிய பதினெண்கீழ்கணக்கு நூல்களுள் முதலாவதென்றும் திருக்குறட்கு முன்னரியற்றப் பெற்றதென்றும் கூறுவர் பலர். இதற்கு அன்னோர் கூறும் சான்றாவது

"நாலடி நான்மணி நானாற்பதைந்திணைமுப்
பால்கடுகங் கோவை பழமொழி மாமூல
மெய்ந்நிலைய காஞ்சியோடே லாதியென்பவே
கைந்நிலைய வாங்கீழ்க் கணக்கு"

என்னும் வெண்பாவேயாம்.

ஒருநூல் இயற்றப்பட்ட காலத்தை நடுநிலையுடன் ஆராய்ந்து நிலைநாட்டுதல், அக்காலத்து மாந்தரது வழக்கவொழுக்கம் நாகரீகம் மனநிலை முதலியவற்றைத் தற்காலத்துநாமறிந்து கோடற்கு ஏற்ற சாதனமாமென்பது யாவரும் நன்கறிந்தவிஷயமே. ஆதலால் இங்கு அதன் காலத்தையும் மேற்கூறிய வெண்பா எம்மட்டிலுண்மை யென்பதையும் ஆராய்வோம்.

நாலடியாரிலுள்ள 200-வது 295-வது செய்யுட்களில் பெருமுத் தரையர் என்னும் வகுப்பினர் சிறப்பித்துக்கூறப்பட்டிருக்கின்றனர் அச்செய்புட்களை கீழே வரைந்திருக்கின்றனம். அவையாவன:—

"பெருமுத்தரையார் பெரிது வந்தீயுங்
கருனைச் சோறார்வர் கயவர்—கருனையை
பேருமறியார் நனிவிரும்பு தாளாண்மை
நீருமமிழ்தாய் விடும்." (20 அதிகாரம் 10 செ)

"மல்லன் மாஞாலத்து வாழ்பவருளெல்லாஞ்
செல்வரெனினுங் கொடாதவர் நல்கூர்ந்தார்
நல்கூர்ந்தக் கண்ணும் பெருமுத்தரையரே
செல்வரைச் சென்றிரவாதார்." (30 அதி. 5 செ.)

ஆகவே இச்செய்யுட்களியற்றப் பட்டகாலத்துப் பெருமுத்தரையர் என்பார் சிறப்புற்று விளங்கியிருத்தல் வேண்டும். பண்டைக்காலத்து முத்தரையர் என்னும் ஒரு வகுப்பினர் இருந்தனரென்பதும் அவர்கள் பாண்டியர்களின் ஒரு பிரிவினரென்பதும் சிலாசாஸன வாராய்ச்சியால் தெரியவருகின்றது. இவர்கள் காலத்திற்குத் தக்கபடி பல்லவர்களிடத்தோ பாண்டியர்களிடத்தோ கப்பங் கட்டி வந்தனர். இன்னவரில், விடேல் விடுகு முத்தரையன் என்பான் மலையடிப்பட்டி சாஸனங்களிரண்டில் தான் தந்திவர்மன் கீழ்ச் சிற்றரசனேயென்று ஒப்புக்கொண்டிருக்கிறார்கள். [No 3 & 4. P. 23. Some Inscriptions of the Muttaraiyons—Journal of the South Indian Association—Vol II—July 1921] தவிர புதுக்கோட்டைச் சமஸ்தானத்திலுள்ள மலையடிப் பட்டி, நார்த்தமலை முதலிய விடங்களில் குகைக்கோயில்கள் செதுக்கியிருக்கின்றார்கள். சிற்பவடிவு சாஸ்திரப்படி அவைகள் "பாண்டியர்களது வடிவை" யொக்குமேயொழிய, அவைகள் செதுக்கப்பட்டகாலத்து முத்தரையர்களுக்குத் தலைவராயிருந்த பல்லவ அரசர்களாகிய "நந்திவர்மன் வமிசத்திய வடிவை" யொக்காது. (Pallava Antiquities by Dr. G. Jouvean Dubreuil Vol. II. P. 16) ஆகவேயவர்கள் நந்திவர்மன் வமிசத்தியவர்களுக்கு முன்பு பாண்டியர்களின் கீழ் அரசு புரிந்திருக்கவேண்டும்.

அன்றி, ஸிம்ஹவிஷ்ணு வமிசத்தில் எவராவது முத்தரையர் நாட்டையாண்டதாகத் தெரியவில்லை. அக்காலத்திந்நாட்டில் சோழர்களிருந்ததாகவுந் தெரியவில்லை. ஆகவே அப்பொழுது இந்நாட்டில் முத்தரையர்களாண்டு வந்தனர். நாலடியாரில் கூறப்பட்டதிலிருந்து அவர்கள் அச்சமயத்துப்பாண்டியர்களின் கீழோ அல்லது தனிமையாகவோ அரசு நடாத்தி வந்தனர் என நாம் அறிகிறோம். ஆகவேநாலடியார் நந்திவர்மபல்லவன் பட்டத்திற்கு வருவதற்குமுன்னால் அதாவது கி. பி. 717-க்கு மேனளே இயற்றப்பெற்றதாகும்.

தவிர, தஞ்சை T. S. குப்புஸாமி சாஸ்திரிகள் அவர்கள் நாலடியார்ச்செய்யுளுள் அநேகம் கிபி. ஆறாம் நூற்றாண்டின் மத்தியில் எழுதப்பட்ட ஸம்ஸ்கிருத சுலோகங்களின் மொழிபெயர்ப்புகளாகவிருக்கின்றன வென்று செந்தமிழில் காண்பித்திருக்கின்றார். ஆகவே நாலடியார் கி. பி. எழாம் நூற்றாண்டில் எழுதப் பெற்றதென்பது இதனால் முடிவாகின்றது.

கடைச்சங்கம் கி.பி. இரண்டாம் நூற்றாண்டிலும் அதற்கு முந்திய காலங்களிலும் நடைபெற்றதாதலின் நாலடியார்கடைச்சங்கம் மருவியநூல்களிலொன்றன்றேன்பது நன்குவெளியாதல் காண்க.

இனி, நூலின்றுவக்கத்தில் அருகக்கடவுள் வணக்கங் கூறப் பட்டிருப்பதால் நூலியற்றியோர் ஜைனரென்பதும், பதுமனு ரால் அதிகாரம் பெறத்தொகுக்கப்பட்டிருப்பதால் நூலிலுள்ள செய் யுட்களெல்லாம் ஜைனமுனிவர் பலராலியற்றப் பெற்றதென்பதும் இனிது புலப்படும். அன்றியும், இந்நூலை முற்றிலும் நன்காராய் வார்க்கு இந்நூலிலுள்ள செய்யுட்களெல்லாம், பலரால், ஒரு காலத் திலியற்றப்பெற்று, பின்னர் ஒருவரால் தொகுப்பட்டதென்பதும் விளங்காமலிருக்காதென்க.

இதனுல், கடைச்சங்க காலத்திற்குப் பின்னர் தண்டமிழ்ப் புலமை வாய்ந்த ஜைன முனிவர் பலர் ஒருங்கு சேர்ந்து தமிழ் வளர்ப் பதற்கு மிகமுயன்றுள்ளார்களென்பது வெளியாகின்றது. தவிர "திகம்பர தரிசனம்" என்னும் ஜைன நூலில் தென்மதுரையகத்து பூஜ்யபாதர் மாணுக்கரான வச்சிரநந்தியால் ஒரு தமிழ்ச் சங்கம் கூட் டப்பட்டதென்று கூறப்பட்டிருக்கின்றது. (செந்தமிழ் மூன்றாந் தொகுதியுள் இராகவய்யங்கார் வியாசம் பார்க்க) இச்சங்கம் முந்நூ ற்றுவரைப் புலவராகவுடையது. ஐம்பெருங்காப்பியங்களுளொன் ருய சீவகசிந்தாமணி அரங்கேற்றப்பட்டதும், எலிவிருத்தம், கிளி விருத்தம் முதலிய நூற்களியற்றப்பட்டதும் இச்சங்கத்திலேதான்.

இச்சங்கத்திலிருந்த, புலவர் பலரும் ஜைனராதலின் இவர்கள் காலத்திருந்த பாண்டியனும் ஜைனமதப்பற்று மிக்குடையனுகி அம்மதத்திற் புகுந்து சைவத்தை யிகழ்ந்து வந்தனன். ஆயினும் இவனது கற்புடை மனைவியாகிய மங்கையர்கரசியாரும் மந்திரி குலச்சிறையாரும் சைவசமயத்தில் மிகுந்த பற்றுள்ளவர்களாதலின் அரசனறியாவண்ணம் தங்கள் மதத்தைப் பரிபாலித்து வந்தார்கள். இவர்கள் இருவருமே பரசமயக் கோளரியாகிய திருஞானசம்பந்த சுவாமிகளை வரவழைத்து மேற்கூறிய சங்கத்து ஜைன முனிவர் களுடன் வாதஞ் செய்து சைவ சமயத்தை மீண்டும் நிலை நிறுத் தினுர்கள்.

சைவ சமயாசாரியாராகிய திருஞானசம்பந்த சுவாமிகளுடன் அனல் வாதஞ் செய்து தோல்வியடைந்து புனல் வாதஞ் செய்யப் புகுந்த மேற்கூறிய சங்கத்து ஜைன முனிவர்களாலியற்றப்பட்ட செய்யுட்களே பின்னர் பதுமனுரால் நாலடியாரென்னும் பெயரு டனே தொகுக்கப்பட்டது. ஜைன முனிவர்கள் பலரும் நம் சுவாமிகளுடன் செய்த புனல் வாதத்திலும் தோல்வியடைந்தனரா யினும் அவர்களது செய்யுட்கள் பல நீதிகளை இனிமை வாய்ந்த வெண்பாக்களில் எடுத்துக் கூறுவதினுல் அவற்றையவமே போக் காது, பதுமனுரால், திருக்குறளை முற்றிலும் பின்பற்றி, முப்பாலாச

காக வகுத்து, அதிகாரம் பெறப் பலர்க்கும் பயன்படும் வண்ணம் தொகுக்கப் பட்டதென்ப.

பாண்டியன் நெடுமாறனையே முடத்திருமாறனென்றும், சுந்தர பாண்டியனென்றும், கூன்பாண்டியனென்றும், வழங்குவர். இவ்வரசர் பெருமானுக்கே "நெல்வேலி வென்ற நெடு மாறனடி யார்க்கு மடியேன்" என்று திருத்தொண்டத் தொகையில் சுந்தர மூர்த்திசுவாமிகள் வணக்கங் கூறியுள்ளார்கள். இவன் நெல்வேலியில் நடந்த பெரும் போரில் வாகை மிலைந்தனனென்பது வேள்விக்குடிச்செப்பேடுகளால் நன்கு விளங்குகின்றது. [Epigraphical report for the year 1907] அது இவன் "நெல் வேலிப்போரில் வில் வேலியின் கடல் போன்ற சேனையை ஜெயித்துக் கோன ராஜாவின் படையையும் வென்றான்" எனக் கூறுகின்றது. இவருடன் சம காலத்தவரான சம்பந்தர், முதல் நரஸிம்மவர்மனென்னும் பல்லவ அரசனுடன் வாதாபியை வென்ற சிறுத்தொண்ட நாயனாரின் சம காலத்தவராகும். அவர்கள் வாதாபியைக் கைக்கொண்ட காலம் கிபி. 642-க்கணித்தது, தவிர பரமேசுரவர்மன் முதலாமவன் வீரச் செயல்களைப்பற்றிக் கூரம் சாஸனம் (South Indian Inscription Vol I) "அநேக லக்ஷம் படைகளையுடைய விக்கிரமாதித்தனைத் தோற்கடித்து ஒரு கந்தைத்துணியை மட்டும் மூடிக்கொண்டு பிறகிட்டோடும்படிச் செய்தான்" எனக் கூறுகின்றது அவ்விக்கிரமாதித்தன் உறையூரிலிருந்த பொழுது கொடுத்த "கட்வல்" தானம் அது கி. பி. 674 என நிச்சயமாகக் கூறுகின்றது. (Epigragphica Indica Vol X) அப்பொழுது ஆண்டுவந்த பாண்டியன் கோச்சடையனைப்பற்றி "அவன் மருதூரில் கடல்போன்ற சேனையை வென்று மலங்கபுரம் என்னும் பட்டணத்தில் வைத்து மஹாரதனையும் வென்று அழித்தான்" என வேள்விக்குடித்தானம் கூறுகின்றது இக்கோச்சடையன் நெடுமாறனது புதல்வனுவான். ஆகவே பாண்டியன் நெடுமாறன் 642-க்கணித்தாக வாழ்ந்தவனென்பதுபோதரும்.

ஆதலால், இதிலிருந்து அனல்வாதம் புனல்வாதஞ் செய்து தோல்வியடைந்த மேற் கூறிய ஜைன முனிவர் பலரால் கி. பி. ஏழாம் நூற்றாண்டின் மத்தியிலியற்றப் பெற்றது நாலடியாரென்பதும், பின்னர் நாலடியார் என்னும் பெயருடன் அதிகாரம்படப் பதுமனாரால் தொகுக்கப் பட்டதென்பதும் "நாலடி நான் .... கீழ்க்கணக்கு" என்னும் வெண்பா பிற்காலத் தொருவரால் கால வரிசை நோக்காது எதுகை மோனை நோக்கி இயற்றப்பட்டதென்பதும் நன்கு விளங்கியவாறு கண்டுகொள்க.

N சுப்பிரமணியன் I. Class.

"THE GAME OF FIVES".

Smooth and square and dry the wall:
White, elastic, round the ball:
Two on that side, and two on this:
Two hands each to hit or miss ;—

* * * * * * *

If you'll think, in after lives,
What is life ?—a game at Fives :
Partners to their partners true;
Courteous to their rivals too :—

* * * * * * *

Here and there alike the aim,
In the end to win the game".

* * * * * * *

"From A. C. Ainger's Song of Fives".

The English game of Fives is so rarely played in India, that it requires a clear exposition to the general reader. It is true that this game, like Cricket, Tennis, or Football, has not attained to any great "international importance". It is also a matter of hard fact, that its matches are very difficult, and often impossible of such subtle expression in the newspapers, as to delight and thrill the ordinary reader. Yet, the necessaries of the game are so few, and its advantages so many, that it deservedly claims the special attention of all impartial lovers of out door exercises.

But, what is Fives? Fives is generally a fourhanded game played, with the hand instead of a racket and with a good ball, soft or hard, against a wall in front with or without (rarely) two adjacent walls. Skilful hitting above a certain line is alone required. The rules are very few and are easily mastered. The result is the enjoyment of a splendid exercise. The necessaries of the game are very few; the erection of cemented walls is neither too expensive, nor needful of costly repairs. The court does not occupy much space and the game is never dangerous or taxing. Then, why should it not be introduced everywhere?

True! the game needs patronage, but why is it called Fives? The unfailing answer of the Fives player is that the game is played by the five fingers of the hands. But, as a matter of fact, he knows too well that the palm of his hand is in greater requisition than any other; and hence no satisfactory answer has yet been delivered.

Leaving the origin of the name to itself, let us examine the very many advantages, that claim for the game a special attention among outdoor exercises. Fives satisfies all the conditions, that a good game should satisfy. It is played in the open air, and occupies only a reasonable time, an hour, or two at the tmost. No part of the body is left without exercise. In particular the limbs of the body, the legs and the arms, right as well as left, are constantly engaged. The vigilant eye watches the course of the ball, and prepares the arms for a volley or a half volley, or a smash at the buttress. While one's mind is not taxed too heavily, and there are momentary occasions of rest, 'there are no long periods of inaction'. There is no danger of fainting, of knocking at the walls, 'of fractured limbs or overstrained muscles.' In short, there is no game more sociable than Fives. Amidst the constant running needed in Football or Hockey, there is hardly breath left for convesation. Tennis also does not allow much scope for talk, in the excitement of the game. In cricket, players are stationed so far apart as not to indulge in mirthful discourse. But, in Fives, where the partners and adversaries stand side by side, and the elastic ball does not make any hard noise, there is ample room for innocent chitchat and free healthy laughter, which, without seriously interfering with any good game enlivens the mind and invigorates the body. There is no greater joy in Fives than a telling smash at the buttress or a fine lefthand half volley. But, it is true, that a corner stroke at Football, followed by a skiful heading and a goal, or a fine pass to the ring-line and a corner goal in Hockey, are moments of greater delight and enthusiasm. Still, what mishaps such games are fraught with! Have you ever had in Fives, 'any record of broken collar bones and twisted knees, and sprained ankles and bleeding shins,' which sometimes, turn all joys into blackest despair.

Fives gives wholesome exercise, demanding pluck and patience and good temper, "to form a real amusement, a recreation for the head, and a distraction for the thought, promoting friendly rivalry and good fellowship without too much jealousy or excitement, and bringing together on fairly equal terms, players of all ages from 15 to 50"; and why should not all try to popularise it?

T. S. SUBRAMANIYAN,

10—2—21 **CAPTAIN FIVES.**

THE COLLEGE DRAMAS.

Just before the College broke up for the Christmas holidays our students regaled the public of Kumbakonam with a series of dramatic performances which attracted crowded audiences. Thanks to the generous encouragement and active suppcrt extended by the Principal to the students in their dramatic activities, it was found possible to put on boards no less than three plays in three different languages, which constitutes, we believe, a record not more han two plays, so far as our recollection goes, having been staged in any previous year. Shakespeare's "As you like it" in English, Kalidasa's 'Sakuntala' in Tamil and Sri Harsha's 'Ratnavali' in Sanskrit were the dramas staged and these plays were so well rendered by our students that requests came in from all quarters for a repetition of these performances. The authorities of the Vani Vilasa Sabha were so good as to place their theatre at our disposal for staging our plays, and it is but proper that we should record here our sense of gratitude for the ready way in which they complied with our request to permit us to use their theatre not only for staging the plays but even for the purpose of conducting rehearsals.

Shakespeare's "As you like it" was the first play to be staged and it came off on the night of Monday the 13th of December 1920, the performance commencing punctually at 9-30 P M. as advertised. There was a bumper house and all the actors acquitted themselves creditally well. In recognition of the fine histrionic skill displayed by S. Lakshmi Narasimhan (Junior Intermediate class) in rendering the charactor of Adam—the faithful old servant in the play. Mr. T. K. Hanumanta Rao, Lecturer in Chemistry announced his intention to present him a silver medal.

"As you like it" was followed by Kalidasa's dramatic masterpiece, Sakuntala in Tamil, enacted on the night of Wednesday the 15th of December. The play was staged

under the distinguished patronage of the renowned Tamil *Savant* Mahamahopadhyaya V. Swaminatha Ayyar. The performance was a splendid success and in proof of the excellence of the acting it need only be stabed that the students who played the chief *roles* were the recipients of silver medals as tokens of appreciation. The learned Chairman complimented the actors on their fine performance and announced a donation of Rs. 50 from His Holiness the Pandarasannadhi of Tiruvaduthurai whose munificence and solicitude for the welfare of students are beyond all praise.

The dramatic season was wound up with a matinee performance of select scenes from Sri Harsha's Ratnavali enacted in Sanskrit This was a maiden attempt on the part of our students to present a play in Sanskrit and this was we believe, also the first occasion when a Kumbakonam audience was treated to a Sanskrit play enacted in Sanskrit. The venture—for it was so deemed by sceptics—was an unqualified success. The actors proved themselves quite at home and acted just as if they were rendering a play in their mother tongue. The audience were agreeably taken aback and a desire was expressed in several quarters, to have the play repeated. The chief actors were awardedmedals. At the close of the play our Principal thanked the public of Kumbakonam for the generous patronage extended to their dramatic performances and the authorities of the Vani Vilasa Sabha for permitting the College to utilise the theatre for their dramas. Mr. T. K. Sivarama Ayyar B.A., B.L., responded on behalf of the public and thanked the Principal and the College for the series of dramas with which they had been entertained.

Before we conclude the report of the dramatic activities of the College we think we should be failing in our duty, if we omit to mention the fine help rendered by the Conductors of the three dramas in piloting them through the stage. Messrs, V. Venugopala Ayyangar M.A., L.T., and T N. Ramanatha Ayyar M.A., L.T., conductors of "As you like it"

Mr. L. Srinivasa Ayyar of Sakuntala and Messrs, P. V. Ramachandracharya M.A.,L.T , and K. S. Patracharya M.A., L.T., of "Ratnavali" spared neither time nor energy in coaching up the actors and our thanks are due to them. Our thanks are also due to the Volunteers who not only sold tickets to the public and helped to realise a good collection but were of immense service at the theatre during the nights of the performances.

The cast of characters in all the three plays and the Members of the Stage Committee are given below.—

THE STAGE COMMITTEE

M.R.Ry. P. Rajagopala Ayyar M.A., Chairman.
,, K V. Subbier M A.,L.T.
,, M. R. Rajagopala Ayyangar M.A.,L.T.
,, V. Venugopala Ayyangar ,,
,, K. S Patrachariar ,,
,, T. N Ramanatha Ayyar ,,
Mr. T. S. Subramanian, Secretary K. C L. S.
,, L. Natarajan ,, K C. T. S.
,, R. Krishna Rao ,, K. C. S S.
,, Ghaly Narayana IV class.
,, C. L. Padmanaban ,,
,, K. Krishnasami III class.
,, V. Srinivasan II class.
,, S. Balasubramanian (Actors' Representative).

Shakespeare's

'AS YOU LIKE IT'

(In English.)

THE CAST.

Duke Senior	... V. Srinivasa Ayyangar	Class	IV.
Duke Frederick	... A. S Nilakantan	,,	II.
Amiens	... S. G. Ramachandran	,,	II.
Jaques	... A. Soundararajan	,,	II.
Le Beau	... S. Sanjeevi	,,	I.
Charles	... V. Srinivasa Ayyangar	,,	IV.
Oliver	... M. Kumara Pillai	,,	III.
Jaques de Boys	... V. Rathakrishnan	,,	II.
Orlando	... N. Narayana Menon	,,	IV.
Adam	... R. Lakshminarasimhan	,,	I.
Dennis	... V. S. Krishnamurti	,,	I.
Touchstone	... R. Krishna Rao	,,	III.
Corin	... C. L. Aravamudan	,,	I.
Silvius	... L. A. Mahadevan	,,	II.
William	... K. Ramaswami	,,	I.
Hymen	... K. S Rangaswami	,,	II.
Rosalind	... S. Balasubramanian	,,	I.
Celia	... G. Ramachandran	,,	II.
Phebe	... R. Venkatasubramanian	,,	II.
Audrey	... K. Atmanadhan	,,	I.
1st Lord to Duke Senior	N. Natarajan	,,	II.
2ndLord to Duke Senior	K. Ramaswami	,,	I.
1st Lord to Duke Frederick	R. Ramanujan	,,	IV.
2ndLord to Duke Frederick	V. S. Krishnamurti	,,	I.
Prompters	.. C. L. Ramasami	,,	II
	V. Srinivasan	,,	II.

V. VENUGOPALA AYYANGAR M.A., L.T.,
T. N. RAMANATHA AYYAR M.A., L.T.,
Conductors.

P. RAJAGOPALA AYYAR M.A., I.E.S.,
President.

Kalidasa's SAKUNTALA.

(*In Tamil.*)

THE CAST.

Dushyanta	...	R Vancheesan	Class IV
Sarathi	...	T. S. I. Seetharaman	,, I.
Kanva	...	S Venkatachariar	Lecturer.
Sharangarava	...	K. R. Subramanian	Class IV.
Sharadvata	...	M. Rajagopalan	,, I.
Clown	...	R. Krishna Rao	,, III.
Fisherman	...	R. Srinivasan	,, I.
Royal Servants	...	A. Ganesan	,, I.
		S Sanjeevi	,, I.
Sakuntala	...	G Ramachandran	,, II.
Menaka	...	A S Nilakantan	,, II.
Gautamoti	...	A. Rajaraman	,, II.
Priyamvada	...	K. Anantaraman	,, I.
Anasuya	...	V. S. Krishnamurti	,, I.
Prompter	...	K. Ramachandran	,, IV.
Prose Conductor	...	M.R.RY. L. Srinivasa Ayyar Avl.	
Music Conductor	...	M.R.RY. K. S Patrachariar Avl.	

Sri Harsha's 'RATNAVALI'

(*In Sanskrit.*)

THE CAST.

Vatsaraja	...	A. S. Nilakantan	Class II.
Vasantika	...	T. K. Srinivasa Rao	,, IV.
Vasubhuti	...	V. Srinivasa Ayyangar	,, IV.
Mahamayan	...	K. Sankaranarayanan	,, IV.
Yavgandharayana	...	R. Krishna Rao	,, III.
Vasavadatta	...	V. Ramanadhan	,, II.
Ratnavali	...	K. Ramachandran	,, IV.
Sagarika	...	do.	do..
Madanika	...	K. S. Rangaswami	,, II.
Kanchanamala	...	S. Raghavachari	,, II.

P. V. RAMACHANDRACHARYA M.A.,
R. V. KRISHNAMACHARIAR,
Conductors.

R. KRISHNA RAO,
Secretary.

P. RAJAGOPALA AYYAR M.A.,
President.

॥ श्रीः ॥

(An adaptation from Shakespeare's) "AS YOU LIKE IT."

॥ दशासप्तकम् ॥

मन्ये कृत्स्नं जगदिदमतीवाद्भुता रंगभूमिः
रंगः पात्राण्यपि च युगपत् स्त्रीपुमांसश्च सर्वे ।
क्लृप्तो यत्राभिनयविषयो मानवानां चरित्रं
नाट्याचार्यो जयति भगवान् श्रीपतिः सूत्रधारः ॥१॥
एकैकोऽपि प्रकृतिनियतैः सप्तभिश्शैशवाद्यैः
चित्रैरंकैरिव सुघटिते नाटके भौतिकेऽस्मिन् ।
भूयो भूयः प्रविशति विनिष्क्रामति स्वस्वकाले
स्वीकुर्वाणः क्रममनुसरन् भूमिकां हन्त तां ताम् ॥२॥
आदौ धात्र्या रचितशयनांदोलिकां सोऽधिशेते
हर्षात् किंचिद्विहसति शिशुः रोदितीवातिखेदात् ।
भूयः किंचिन्मधुरमधुरं वक्ति लालप्यमानः
स्वादुंकारं पिबति च पयो मोदते मोदयन्नः ॥३॥
बालो भूत्वा रुचिरवदनः पञ्चषाब्दो जनन्या
विद्याशालामनुदिनमसौ सादरं प्रेषितोऽपि ।
कुर्वन्नंसे पठनविमुखः पेटिकां पुस्तकानां
जल्पं जल्पं किमपि शनकैर्याति शम्बूकतुल्यः ॥४॥

पश्चात्तीव्रं स्मरहुतभुजा तापितोऽश्मन्ततुल्यः
दीर्घं चोष्णं श्वसिति विवशो यौवनस्थः कृशाङ्गः ।
पद्यं बध्नात्यपि च दयिता लोचनाब्जेऽधिकृत्य
स्वाशंसाभिः प्रणयगुरुभिः यापयत्येष कालम् ॥५॥

प्रौढः सोऽयं रणतलनिभे जीवलोके युयुत्सु
रन्योत्कर्षासह इव कृतानल्पसाध्यप्रतिज्ञः ।
क्रोधाध्मातो निकृतिकणिकामात्रतो मानशीलो
नाभ्येयास्त्रं गणयति यशो बुद्बुदं प्राप्तुकामः ॥६॥

कालेऽभिज्ञः परिणतवया स्तुन्दिलो लम्बकूर्चः
धर्मस्थाने विरचितपटाटोप आस्ते स एव ।
धुन्वन्पाणिं भ्रुकुटियुतदृक् सोपपत्तिं सनीतिं
नव्यैश्चोदाहरणशतकैरूर्जितं वक्ति धर्मम् ॥७॥

वक्त्रे दैन्यं शिरसि पलितं कम्प्रता वाचि काये
कार्श्यं स्फारीकृतमहितलं चोपनेत्रं नसाग्रे ।
वासः स्कंधे वटुसमुचितं पादयोः पादुकेऽस्य
हस्ते यष्टिः स्खलितगमनं वष्टि षष्ठीमवस्थाम् ॥८॥

अंत्यावस्था बहुकृतिचिते चाद्भुते मानुषस्य
वृत्तान्तेऽस्मिन् तदनु खलु सा शैशवं यद्द्वितीयम् ।
अक्ष्णा काणं गलितदशनं नीरसं मोहपिण्डं
भावैस्सर्वैरपि विरहितं मेदिनीभारभूतम् ॥९॥

इत्थं चैनां समुचिततरां भूमिकां नाटयित्वा
प्राप्ते कालेत्वितरजनवद्रंगभर्तुर्नियोगात् ।
विश्रान्तस्सन् क्वचिदपि यथा पूर्वकं रंगभूमौ
भूयः सज्जीभवितुमयते हन्त जन्मान्तरं सः ॥१०॥

P. V. RAMACHANDRACHAR M.A.,

TO MY DOVES: A prose poem.

My doves! my gentle doves,
My silver eyed gentle doves,
Peaceful doves with ivory beaks,
Gorgeous throated gentle doves,
Crimson-footed peaceful doves,
Fain would I be like thee.

When yet the eager morn awaits her
heavenly lover,
And wears a rosy-red blush;
When yet the world lies aswoon
under the perfume of sleep;
And sends the cool-breath of the morning's air;
I have been lost amidst the depth
of thy plaintive cooings.
And when the Sun sets on fire the fringe
of the fleecy clouds;
And when the morning breaks its silence
in the twittering of birds,
In the wild notes of the shepherd-boys and the
rumble of the country carts;
I have seen thee all hover around my
roof in a circle of shining hue,
And vanish in the regions of cloudy
joy, unheedful of awakening earth.
But O for a pair of thy cloud-aspiring
wings!

Dreamer.

THE BANKRUPTCY ACTS 1883 TO 1913.

STATEMENT OF AFFAIRS OF B. A. ON 1st JULY, 1920

LIABILITIES.		Rs.	As.	Ps.
UUSECURED CRS.				
Liabilities to parents		5000	0	0
,,	to brothers etc	5000	0	0
,,	Self	(Beyond estimate)		
Total				

ASSETS.		Rs.	As.	Ps.
CASH	on hand	...	...	...
	At Bank	...	...	...
	In P. cash	...	...	...
INVESTMENTS	War Loan	...	...	...
	Government securities	...	...	...
SUNDRY DRS.	on B. Receivable	...	...	...
	on open a/c	...	...	...
GOODS	on hand			
	knowledge of English (Fair)			
	knowledge of History (V. good)			
	knowledge of con. History (Fair)			
	knowledge of politics (not bad)			
	knowledge of Economics (P Fair)	25	0	0
	knowledge of Indian History (V. poor)	(a month)		
B. PREMISES	Deficiency explained in statement (K)	(Beyond estimate)		
Total				

OFFICIAL RECEIVER'S REPORT.

I have examined the books of the B. A. and have prepared the Statement of Affairs as shown by his books, according to the Bankruptcy Acts of 1883 to 1913. In bringing out this statement to the light of the court and the world, I have to say a word of caution. With all the assets he has, he is able to realise only Rs 25 a month and that too is uncertain. He has liabilities to an unlimited extent and I have to report with sorrow to the S. crs that they will not get even a pie as dividend as the doubtful realisable sum will go to cover the cost of realisation. Therefore the B. A. has been declared *insolvent* and as a last case we may be allowed to apply for his discharge.

Just a word to the future Oh!! pity these that have already been ruined by trading in such an unmarketable commodity and let not the future sons born of an Indian be victims to this trade hereafter. I wish, I implore the too-wise divinities that hold sway over the Bharata Matha to pass a law prohibiting persons from plying such a trade or to bring them under the Debtor's Act of 1869.

(Sd) "BANKRUPT"
M. A. M. com. G. D. A.
Auditor & O Receiver.

Kumbakonam,
1st February, 1921

Colonel Wedgewood's Letter—

Pondicherry,
19—1—21.

To
The Secretary,
Kumbakonam College Literary Society.

SIR,

I am very sorry to have been unable to address the students at Kumbakonam, especially as, from the sample I met, they appear to be the pick of India Of course I did not want to give your students good advice, but to have learnt from them more about India for my own purposes.

If as I am told, you have besides the Literary Society, a Debating, a Dramatic and a Boating Club—then you obviously have all that a college can require. I wish other Indian Colleges had the same. With all due respect to your teachers I think what you teach each other in College is worth more than all you are taught.

Good luck to you all; and may Kumbakonam and Young India flourish on self-respect and self-reliance.

Yours fraternally,
JOSIAH C. WEDGWOOD, *Col. M. P.*

THE FIRST COLLEGE DAY CELEBRATION.

The first College Day was celebrated with great *eclat* on the afternoon of the 15th of March. The function began at 2-30 P.M. with light refreshments served to the members of the staff and the students. At 3-30, there was a Harikatha performance called "Subhadra Kalyanam" by the College amatuers. The Bhagavathar was K. Ramachandran of the IV class and Messrs, K. Sankaranarayanan and G. Ramachandran of the IV and the II class respectively, assisted him in the songs. Mr. S. Venkatachariar M.A.L.T., Assistant Lecturer in History played on the Thapala and R. Krishna Rao of the Third year class on the Mrithangam. The performance was listened to with great appreciation. There was then a musical concert in which a local musician entertained the audience with a performance on the violin. At 4-30, the president Sir Sankaran Nair Kt. C.I.E., and his son-in-law, Mr. Govindan Nair, the District Superintendent of Police, arrived at the College by motor from Tanjore. The Principal received them and took them to his room where they had tea and refreshments. The regular meeting commenced at 4-40, when the President and the Principal took their seats amidst loud cheers. The first item on the programme was a series of prayers in the several languages represented in the College. Mr. K. S. Patrachariar M.A ,L.T., Lecturer in Mathematics began with a brilliant recitation of two Sanskrit Slokas which was received with great applause. Then followed songs and recitations in Tamil, Canarese, Telugu, Malayalam, Marathi and Arabic by several students The President and the Principal were then garlanded, and an address of welcome was read to Sir Sankaran Nair by Padmanabha Menon III class (*vide* Appendix A). K. Krishnasami III class read the reports of the College societies. The report of the College Athletic Societies was read by Mr. Muthukrishna Ayyar M.A ,L.T , Secretary of the College Games Club, and that of the College Volunteer Corps was read by its captain T. Krishnasami IV class. (*vide* Appendices B, C and D). The Principal then made a speech in which he briefly reviewed the early history of the College, how under the able guidence of such great educationists as Messrs Porter and Gopal Rao, it had attained a position of great popularity and renown, how after 1890, there was a gradual

decline in strength and importance as the result of the closure of the Science Department in the B A. classes, and how, after the advent of Mr Statham, and the introduction of the courses in Physical Science, it had begun once more to rise in the esteem of the public. He then referred to recent movements affecting the student population throughout the country, and complimented the students of the College on the nice discrimination with which they had enjoyed the liberty given to them without allowing it to degenerate into license. He had permitted them to discuss controversial questions connected with current politics in their societies in a purely academical spirit, and was greatly pleased at the moderation and sobriety of tone displayed at these debates by one and all of them, and the self restraint with which they had kept aloof from the movement for the Boycott of schools and colleges. He concluded his speech with pointing out to the students the example of the respected President of the evening who combined in himself intense patriotism, high culture, and stedfast loyalty, the last of which might be seen from his having been the only Indian who offered to serve as a volunteer, in the Boer War. At the request of the Principal, Sir Sankaran Nair then gave away the prizes and the medals to the following students :—

1. The winners in the competitions in English Composition and in English and Tamil Elocution. 2. The actors who had distinguised themselves in the English, Tamil and Sanskrit dramas staged last term. 3 The winners in the various tournaments: Badminton, Fives and Canoeing (*vide* Appendix E).

The President then delivered a short address to the students, congratulated them on their athletic activities, and on the splendid work done by them as Volunteers during the Mahamakham Festival, and thanked the Principal for having invited him to a place hallowed with the revered memories of Mr. Porter and Mr. Gopala Rao. He felt he was himself connected with the Kumbakonam College, though in an indirect way since he had formerly been a pupil of Messrs, Porter and Gopala Rao in the Presidency College. He closed his speech with a few words of wholesome advice to the students Sir Sankaran Nair then proposed the toast of His Majesty the King which was loyally responded to, the whole assembly stand-

ing. Mr. Ghali Narayana of the IV class proposed the toast of the staff in an eloquent speech. He dwelt at length on the cordial relationship which had always existed between the members of the staff and the students, and on the liberty which they were enjoying under the regime of the present Principal, and concluded by saying that they would always cherish the memory of the Kumbakonam College in their later life with feelings of love and reverence. Mr. T. K. Hanumanta Rao B.A., Lecturer in Chemistry responded in a short speech in which he referred to the brilliant manner in which past students of the College had acquitted themselves in the various fields of practical life and scientific research and spoke of the great future that lay before the College with the prospective opening of the courses in Natural Science. [At this stage the President had to leave the meeting owing to other engagements] Mr. L. A. Ganapathy Ayyar B.A., Lecturer in Philosophy in proposing the toast of the students said, that students in these days enjoyed much greater facilities than in the past in respect of free discussion in debating societies and of healthy atheletic activities. In his long experience of over 37 years he had always found in his students a warm affection to their teachers and a generous appreciation of their work. It was always a matter of profound interest and pleasure to a teacher to watch the growth of the young minds entrusted to his care. V. Kalyanam IV class replied on behalf of the students pointing out that they owed a great deal to the members of the staff whose sympathetic guidance was in a large measure responsible for their unswerving attachment to the College. The function then terminated with the singing of the National Anthem.

COLLEGE NOTES.

J. Vincent Mendis Deputy Scout Commissioner Madras paid a visit to us in November and delivered an interesting lecture on Scouting to the College Volunteer Corps. M. R. Ry. P. Rajagopala Ayyar M. A. I. E. S. our Principal presided on the occasion.

... ...

The members of the College Historical Association went on an excursion to Mahabalipuram during the christmas holidays.

... ...

The Tanjore District Drawing Masters' Conference was held in the college hall in December last under the presidency of M. R. Ry. P. Raghavachariar B.A (oxon) I.E S. Our Principal had the honour of opening the conference. The Chairman of the Reception Committee was Mr. S. Krishna Rao, Retired Art Instructor, whose address was very instructive and stimulating.

... ...

Of late there is a tendency among ourselves to do things as if by impulse. In the height of their enthusiasm people propose a great many things but accomplish little. In this connection we are reminded of Addison's famous line. "One with a flash begins and ends in smoke." Some times they wake up all of a sudden and immediately take a long sleep. Even so is the Statham Memorial Committee. We hope frank words are not grounds for war!

... ...

During the short term the College Atheletic Association organised two tournaments a town tournament in fives and an Inter-class one in Badminton. The winners were awarded Gold-centred silver medals while the Runners-up were given ordinary silver ones.

... ...

Following the example set by the college the Local Coronation Tennis Club has organised a town tournament in both singles and doubles.

... ...

On their way to Ceylon Colonel and Mrs. Wedgewood were detained at Tanjore owing to breeches on the Railway line between Tanjore and Trichy. On getting this information some students of our college went to Tanjore to get him into our midst. In spite of their earnest endeavours the Colonel was unable to comply with their request. But he was pleased to send us a letter from Pondicherry which we publish elsewhere.

... ...

On the 24th January Mr. P. C. Dutt I. C. S., Collector of Tanjore in company with Mr. M. Govindan Nayar, B. A. B. L. Dt. Supt. of Police, paid a visit to us. The former performed two interesting functions viz. presentation of badges to the members of the College Volunteer Corps and Launching of the two new boats "Vijaya" and "Vanaja". Mr. Dutt expressed great satisfaction at the skill displayed by our navy.

... ...

An elocution competition in English was held on the 31st January. Mr. K. Padmanaba Menon of the B.A. class and Mr. K. S. Rengasami of Intermediate class were declared to be the respective Demosthenes and Cicero of the college.

... ...

The Prize Essay Competition in English for Rao Bahadur N. Krishnaswami Ayyangar's gold medal was held on Friday the 4th February. The subject of the Essay was "The work ahead for a minister for Education." Mr. R. Hari Rao of the IV class was declared to be the prize winner.

... ...

The Essay and the oratorical competitions in Tamil were held respectively on the 4th February and 4th March. The subject of the Essay was "High prices of Foodstuffs and the measures of remedying them."

... ...

Our college Football team competed for the Presidency College Tournament at the instance of our Ex-captain Mr. Jagadisan and our tour captain M. S. Subramanian. The opposing team in the second round was the Law College team which was strongly represented. In spite of that and the unfavourable sea breeze in the Madras grounds after 5o minutes of pointless draw, we scored one goal which was subsequently equalised. The match ended in a defeat to the college, our opponents scoring two more goals against us during the extended time.

... ...

On the 4th March two elections took place for Rao Bahadur A. Rengasami Ayyangar's medals in the two senior classes. Messrs Ghaly Narayana of the IV class and C. L. Ramasami of the II class came out successful. We congratulate both these students on their success.

... ...

The Week of Entertainments

During the third week of March there was a series of entertainments and 'At Homes'. On the 15th the College Day was celebrated, a detailed account of which is published elsewhere. On the 17th, the Principal was 'at Home' to the members of the College Volunteer Corps A group photo also was taken on this occasion. On the 18th forenoon, the members of the staff gave a dinner to Pandit M. V. Ramanujachariar on the eve of his retirement. In the afternoon the Co-operative Society had its annual meeting when Messrs N. Raghavachariar M. A. L. T. and K. C. Viraraghava Ayyar M. A, L. T., were 'at home' to the members. The Members of the Volunteer Corps gave a return party to the Principal on the 20th.

(APPENDIX A.)

To

The Hon'ble

Sir C. SANKARA NAIR KT. C. I. E.

Honoured Sir,

We the students of the GOVERNMENT COLLEGE, KUMBAKONAM, feel it a unique privilege and honour to welcome you to our college to preside over the celebrations of this, our first COLLEGE DAY.

2. Your presence in our midst this evening, is an inspiration to us. In all the varied activities of your public life, as President of the National Congress, a Judge of the High Court of Judicature, Madras, a member of the Imperial Executive Council, and, at present, as a member of the Council of the Secretary of State for India, your work has ever been characterised by unswerving loyalty to to the crown, selfless devotion to the service of the Motherlaand and a keen appreciation and thorough grasp of the principles and problems calculated to advance the interests and influence of our great Empire. Your earnest labours for the amelioration of our social condition were the outcome of a strong conviction that political regeneration should be based on well-considered social reorganization.

3. In you, Sir, we behold with admiration and reverence a living embodiment of high civic virtues, of intense patriotism and of a lofty independence of judgment and character.

4. In the years to come, your noble example will be an abiding influence inspiring us to a life of unimpeachable purity and disinterested service; and may you, Sir, be spared for many long years that you may continue to serve the cause of our Motherland and guide her aright on the path leading to greatness and glory.

We beg to remain,

Honoured Sir,

Most respectfully Yours

THE STUDENTS OF THE

KUMBAKONAM COLLEGE.

(APPENDIX B.)

"THE KUMBAKONAM COLLEGE UNION"
Report for the year 1920—21

For the first time this year the several Associations of the College were amalgamated together into a single body known as the "Kumbakonam College Union." The constituent associations of this geneal body are:—*The Literary Society, The Historical Association, The Mathematics and Natural Philosophy Association, The Tamil Sangam, And The Sanskrit Samajam.*

Meetings were held under the auspices of each of these Sections. The first Meeting of the College Union was held in July 1920, when the office-bearers for the year were elected. The inaugural address was delivered by M. R. Ry S. Srinivasa Ayyangar, Avl., B. A., B. L., C. I. E., and M. R. Ry P. Rajagopala Ayyar Avl., M. A., I. E. S., presided. The learned lecturer dwelt at some length on the privileges and responsibilities of student-life and offered some wholesome advice to the students regarding the way in which they had to equip themselves for life.

Of the other meetings held under the auspices of the Society, mention may be made of a paper on "Rabindranath Tagore" read by S. Ramaswami under the presidency of M. R. Ry. D Samuel Avl., M A., L.T., The members of the Literary Society enacted Shakespeare's "As You Like It" in English and the students who took part in the representation of this play acquitted themselves creditably and the play was well received by the public. The Literary Society, it may be mentioned in passing, is also conducting the College Journal. It is refreshing to note that the Journal is becoming more and more popular and, that its circulation is on the increase. The Journal, too has been making its appearance more punctually this year than during previous years.

The Mathematics and Natural Philosophy section has been no less busy. The inaugural address was delivered by M. R. Ry Dewan Bahadur L. D. Swamikannu Pillai Avl., M. A., Ll. B. the text of the address being "Indian Astronomy and its application to Modern Science."

A lecture on "Glimpses into Nature" was delivered by M. R. Ry R. Swaminatha Ayyar avl. B. A., L. T., Headmaster, Town High School, Kumbakonam, and M. R. Ry K. Srinivasapatrachariar avl, M. A, L T., delivered the Valedictory Address.

At an extraordinary meeting of the Managing Committee resolutions of condolence were passed regarding the deaths of S. Ramanujam, and Rao Bahadur V. R. Venkatarama Ayyar both of them honorary members of the Society for several years.

Under the auspices of the Tamil Section, several meetings were held. M. R. Ry Mahamahopadhyaya V. Swaminatha Ayyar avl., the renowned Tamil Scholar, delivered an illuminating address on "The Greatness of Tholkappiam and Other Ancient Tamil Classics." "Student Life" was the text of an address given by Vilakshnanda-Swami." The members of this section staged successfully Kalidasa's "Sakuntalam" in Tamil. Mahamahopadhyaya V. Swaminatha Ayyar who presided over the Drama praised the Actors for the excellence of their acting and announced a donation of Rs. 50/- from His Holiness the Pandara-sannadhi of Thiruvavaduthurai.

The History section has shown far more activity than any other of the Associated Societies if regard be had to the total number of meetings held or the varied nature of the papers read by the students. As many as seven meetings were held, the inaugural address delivered by M. R. Ry N. Raghava Chariar Avl., M. A., L. T., being followed up bypapers read by students on such diverse topics as the "Logical Method in Sociological Science," "the Plastic Arts in India,', The Linguistic Division of Provinces," etc.,

There is also a Sanskrit Samajam in the College. The inaugural address of this section was delivered by M. R. Ry. K. V. Subbayya Ayyar Avl., M. A., L. T., the subject of his address being "Sanskrit and its influence on World-Culture." Under the auspices of the Samajam the Sanskrit Drama "Ratnavali," was enacted. This was the first time in the annals of the College that a play was enacted purely in Sanskrit and the play met with a warm reception at the hands of the public.

Before concluding this report the members feel that, though the work of the Societies cannot be considered altogether unsatisfactory, they could certainly have done better and hope that when the report for the coming year is presented they would have greater progress and more sustained activity to chronicle. The members take this opportunity of recording here their sense of gratitude to the Principal for the great interest evinced by him in the work of the various Societies and unfailing help rendered by him whenever that was sought.

The thanks of the members are also due to the several lecturers who have given help to the Societies in various ways.

THE KUMBAKONAM COLLEGE UNION 1920—21. (Statement of Receipts and Charges.)

Receipts	Amount. Rs	A.	P.	Expenditure	Amount. Rs.	A.	P.
Closing Balance of the Hist. Assn. 1919–20	10	12	9	Expenditure incurred by societies	6	12	0
,, Literary Society do	5	7	11	Expenditure towards journal	540	14	0
Lump sum of subscription from Principal, Soc, and Jour.	724	8	0	Expenditure towards Drama	755	7	9
Sundry journal collections	137	12	0	Account Book	2	12	0
Sundry Society subcriptions collected	4	0	0	Cheque books from the Bank	2	0	0
Interest from Union Bank	6	2	7	Bank's Incidental charges	0	8	0
Drama collections and donations	997	6	0	Cash in Bank	578	6	6
Miscellaneous receipts	5	6	0	Cash with Treasurer	4	11	0
				This Balance does not include Two Post office cash certificates (5 years) of 7½ Rs. each, which mature in 1923			
Total ...	1891	7	3	Total ...	1891	7	3

KUMBAKONAM COLLEGE UNION,
5th March 1921.

T. K. HANUMANTA RAU,
Treasurer.

APPENDIX C.

REPORT OF THE ATHLETIC ACTIVITIES OF THE COLLEGE DURING 1920—21.

During the year under report the athletic activities of the college have not only maintained their usual high level but also shown considerable progress in certain directions. This college stands second to none in the Presidency in respect of adequate provision for the physical development of its students. Since the advent of Mr. Statham it has been one of the chief aims of the college that every student should take part in some game or other. At present we are able to provide only for 300 students out of a total average strength of 400. But arrangements are nearly complete for the introduction of a new game called the 'Basket ball' which will engage the remaining few. There is also an idea of starting a cricket club in the next term. With these additions (to the existing sections) our ideal of making physical culture part and parcel of the University course, will soon be realised.

The above statements will be found to be borne out by the following details regarding the working of the various section.

(1) *The Canoe club*—which was started in 1917 mainly thro' the exertions of our present Principal and President forms a unique feature of our athletic life and has attracted a hundred students as members. The college fleet consists of 22 canoes, including the two boats that were recently launched, the Vijaya, and the Mangala, the latter an eight-oared boat the longest that has been constructed. The 2nd annual 'regatta' was held on the 21st September 1920 and of the various events included in the programme (The Float race, the single canoe, the Pair oars and the four oars) the four oared race was the most exciting. One special feature of the year was the pleasure trip of the whole fleet to Tiruvadaimarudur down

the river and back, which will be ever green in the memory of those who took part in it.

(2) *Tennis*—There are 4 courts for the students (in addition to the lecturer's court) and not less than 50 students take part in the game. A novel feature of the year was the organisation of the College Dt. Tournament in Singles and Doubles for which nearly *20* teams from town and outside competed. Altogether 35 matches were played most of which were keenly contested and the college finally won in both.

(3) *Football*-Nearly 40 students take to this manly game Besides playing a number of ordinary matches, the college eleven entered the Presidency College tournament this year and put up a hard fight with the Madras Law College team.

(4) *Hockey*—The strength of this club is also about 40. As there are only a few teams in the District an attempt to organise a tournament did not succeed and we had to be content with playing a match with the Tanjore Police team in our grounds.

5. *Badminton*—Somehow the game was not found to be very popular at the beginning of the year but the strength showed an increase towards the close. Probably it was due to the Doubles Tournament which was arranged recently amongst the members of the club. All the ten matches played in connection with this tournament were very interesting.

(6) *Fives*—This game which is not ordinarily played in other colleges, is very popular among our students and is also less costly than the other games. It gives vigorous exercise to as many as 60 students in the 4 courts we have. For the first time a tournament was organised this year just to encourage the regular members of the club. 11 matches were played on the whole in each of which the competitors displayed the keenest interest.

(7) *The Flat races*—This section generally comes to life only a month before the annual sports day although a

captain is appointed every year at the beginning of the term. To remedy this evil it is proposed to have monthly races which will ensure systematic training and regular practice.

Besides a fair percentage of students are doing gymnastics under the guidance of a Specialist.

In conclusion it may be stated that our experience in this college belies the usual complaint that Indian students do not take heartily to games in their eagerness for passing examinations. For our students have uniformly displayed the keenest interest in games and we may justly feel proud of the progress made during the year in the various sections.

(APPENDIX D.)

REPORT OF THE VOLUNTEER CORPS.

At the instance of the Principal 130 of the students of this college enrolled themselves as volunteers for social service to the pilgrims who visited the town during the recent Mahamakham festival. The local Civil Assistant Surgeon was good enough to give us a series of lectures on First Aid for which we tender him our hearty thanks.

2. The Corps was divided into 16 batches each with a captain of its own. The several batches commenced their activities a week before the festival day. They were told off for duty to the several places where their services were required namely: Temples, bazaar streets and the several exits from the Railway Station.

3 These volunteers regulated the crowd, supplied pilgrims with information regarding the sites of choultries, resting sheds, water supply etc. They were entrusted with the distribution of the 5,000 Mahamakham pamhlets at the request of the Deputy Sanitary Commissioner and they explained their contents to a large number of illiterate pilgrims.

4. On the Mahamakham day, however, all the 16 batches stationed themselves at the Mahamakham Tank and from about 2 A.M. to 6 P.M. they rendered invaluable services to the pilgrims, helping old people and children into and out of the Tank, regulating the crowd, recovering in a few cases lost property and restoring children to their parents wherever possible or taking them to the Lost Children Office. The work done by the volunteers was very highly appreciated by the pilgrims themselves. To mention in a few instances of the useful service rendered by the volunteers:—6 lost children were restored to their parents, one case of high fever and two cholera cases were found and the patients were taken to the hospital in carts drawn by the volunteers themselves

5. We thank the District Superintendent of Police and the Divisional Officer but for whose active sympathy and courteous treatment our endeavours would not have been successful.

6. We are also very much indebted to the Scouts of Tiruvalur and Shiyali who co-operated with our volunteers in their work.

7. To conclude we gratefully acknowledge our indebtedness to and heartily thank our Principal, the Captain-General who by his infectious enthusiasm and youthful zeal organised us, trained us and inspired us all in our noble work and who by his constant presence in the varied centres of our activity—train. tank, temple or bazaar—guided us, helped us, and thus enabled us to feel this self imposed and selfless task all the more pleasurable and enjoyable to ourselves and to the satisfaction of the pilgrims at large.

REVIEWS.

We acknowledge with thanks the receipt of the following magazines in exchange for our Journal.—
The Mysore University Magazine, The C. H. C. Magazine, The Ernakulam College Magazine, Every Man's Review, and The Taylor High School Magazine.

(APPENDIX E)

LIST OF PRIZE WINNERS AND MEDALISTS

Name of Recepients.	Proficiency in	Prize awarded by	Value
C. R. VeeraRaghavan II class ...	English composition	Literary Society ...	Rs. 10
R. Venkatachari III class ...	Tamil composition	Tamil Sangam ...	Rs. 9
T. S. I. Sitaraman I class ...	Do 2nd prize	Do ...	Rs 6
K. Padmanabha Menon III class ...	English elocution	Literary Society ...	Rs 10
K. S Rangasawmy II class ...	Do 2nd prize	M. R Ry. P. Rajagopala Iyer	Rs. 7
V. Muthia III class ...	Tamil Elocution	M R. Ry. K. Sourirajalu Naidu	Rs. 10(books
L. G. Subrahmanyan III class ...	Do 2nd prize	Tamil Sangam ...	Rs. 8 (books)
C. L. Aravamuthan ...	Do 3rd prize	Pandit M. V. Ramanujachariar	Rs. 5 do
R. LakshmiNarasimhan I class ...	Histrionic talents English (as Adam)	M. R. Ry. T. K. Hanumantha Rao	Rs. 15
V. Ramanathan II class ...	Do Sanskrit (as vasavadatta)	Mr. S. Krishnamoorthi ...	gold centred silver medal
T. K Sreenivasa Rao IV class ...	Do ,, (Vidushaka)	Labour Union V. J. Hostel ..	Do
A. S. Neelakantan II class ...	Do ,, (VathsaRaja)	Do ...	Silver medal
S. Balan	Do Tamil (Barathan)	Mr. R. Seshagiri ...	Do

R. Krishna Rao III class ...	Do ,, (Clown)	Mr. M. S. Subrahmanyan ...	Silver medal
G. Ramachandran II class ...	Do ,, (Sakuntala)	Tamil Sangam ...	Do
R. Vanchesan IV class ...	Do ,, (Dushyanta)	Do ...	Do
M. S. Subramanyan IV class ...	Sub-Editorship.	M. R Ry P. Rajagopala Iyer	Do
N. Subramanyan I class ...	Historical essay	M. R Ry N Raghavachariar	Do
S. Sanjivi, R. Subramanyan ...	Athletics—Badminton winners,	Athletic Association ...	G. C. S. M.
R. Srinivasan, P. Radhakrishnan ...	Do Runners up	Do	Silver medal
R. Krishnamoorthi, T. S. Subrahmanyan ...	Do Fives winners	Do	G. C. S. M.
N. Subramanyan, N. Raghavan ...	Do Runners up	Do	Silver medal
R. Krishnamurthi, K. S. Ramaswamy (*Emden*), N. Subramanyan, S. Mahadevan ...	Do Canoe Fours	Canoe club ...	Do

THE HOSTEL ASSOCIATION ACTIVITIES.

The Association began its work early in the year and records with pride a career of progress and activity. 8 ordinary, 5 extra-ordinary, and 3 business meetings were held, besides a Harikatha Kalakshepam.

The Inaugural Address was delivered by the Hon'ble Mr. V. S. Sastry. "Indian Lobour Problem," "Socialism," "Independence," "Other suns and worlds than ours," "Democracy and Representative Government," "Platonism in Spenser" were the subjects taken up in the successive ordinary meetings. Two lively debates were held, one on "Inter-caste Marriages," and another on "Women Fanchise The members declared against inter-caste marriages, though they were prepared to concede Fanchise to women on the same terms as to men.

In an extra-ordinary meeting the Association expressed its grief at the demise of Lokamanya B. G. Tilak and communicated its condolences to the bereaved family. In the next meeting M. R. Ry. Srinivasa Ayyar Avl., B.A., L.T., a touring lecturer addressed the members on "Varna ashrama Dharma." "The Beauties of Sanskrit Literature" formed the subject of the lecture given by M. R. Ry. Seshayya Sastri Avl., of American College Madura, in another meeting In one extra ordinary function M.R.Ry. N. Raghavachariar Avl., M.A.L.T., gave a fine recitation of "The Raven" (from Edgar Allen Po.) and a Short Farce was enacted by the students on that occasion The religious spirit of the members was shown in their celebration of the Saraswati Pooja Day by a common worship in the noon and by a well-appreciated Harikatha Performance given by Mr. K. Ramachandran (Bhagavathar) and others, the whole party consisting of students alone.

The Annual Meeting was held on the 19th March under the presidency of M. R. Ry. P. Rajagopala Ayyar Avl., M.A., I.E.S., when Miss B. T. Banning M.A., PH.D., delivered the validictory address on "Woman's Place in the Future Developmeut of the World." The function was a simple and effective conclusion to an active and progressive year.

GHALY NARAYANA,
Secretary.

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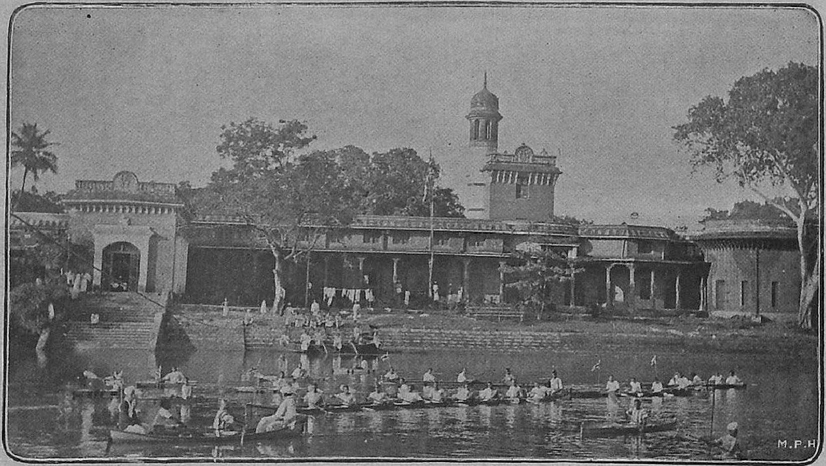

THE KUMBAKONAM COLLEGE CANOE CLUB
(1920—1921)